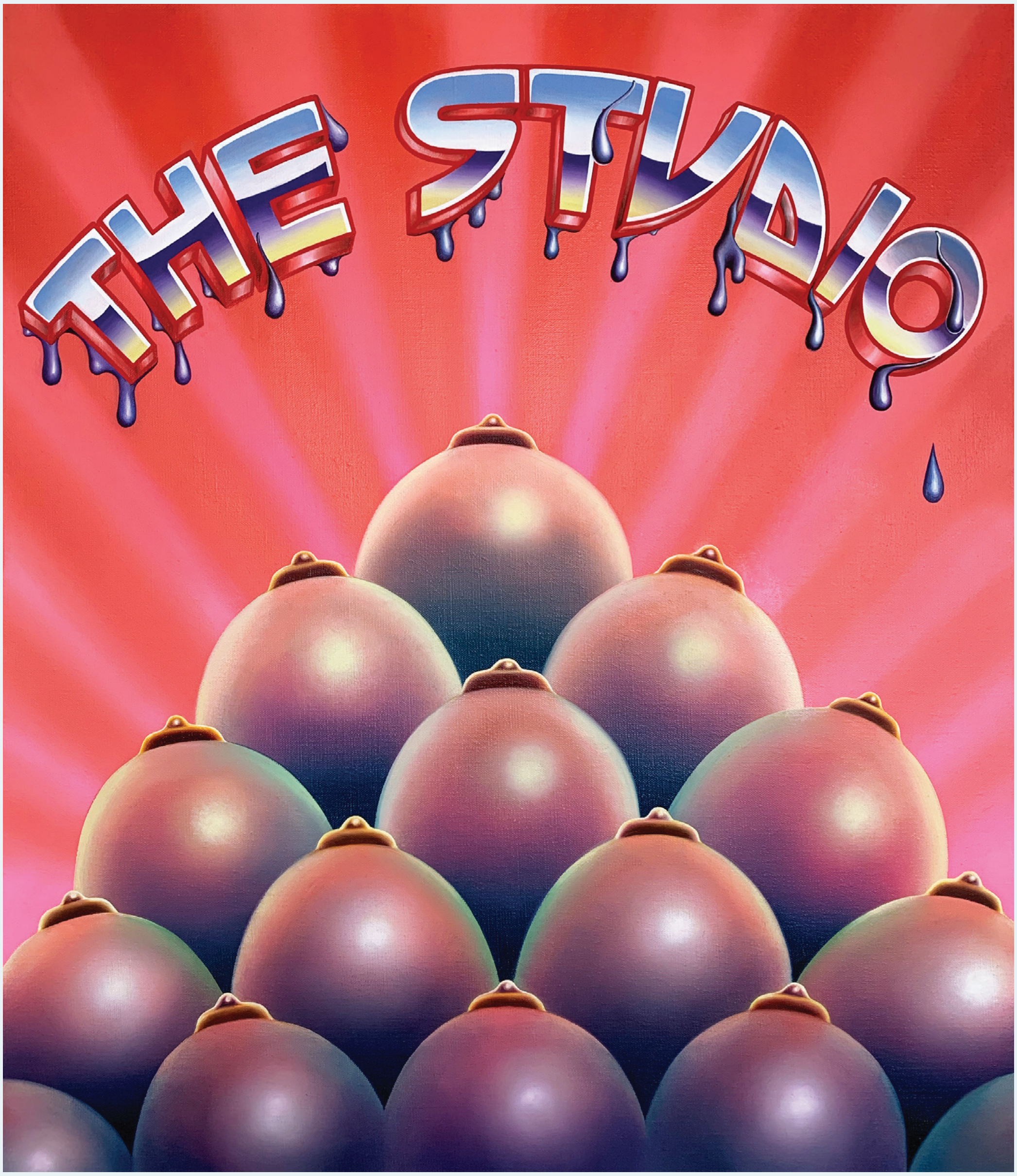
ART IN NORTHEAST OHIO | FALL 2020

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

TAKE THE CAN STAKEHOLDER SURVEY: YOU COULD WIN! DETAILS ON PAGE 9.

TITLE **TBD**



Emily Mae Smith: “The Studio (Mound Land),” 2020. Courtesy of Sam Weissen, Brussels.

Curated by Meghana Karnik for Reinberger Gallery, **TITLE TBD** is a group exhibition in which relationships between love and precarity connect artists asking urgent questions about conflict, equity and lifelong artistic practice.

TITLE TBD features work by
ADMIN
Adult Kindergarten
Thomas Barger
Lukaza Branfman-Verissimo
GenderFail
Jeff Kasper
Ariane Loze
Natalia Nakazawa
Emily Mae Smith

Opens August 20, 2020

For more information about how to engage with the exhibition, visit **cia.edu/exhibitions.**

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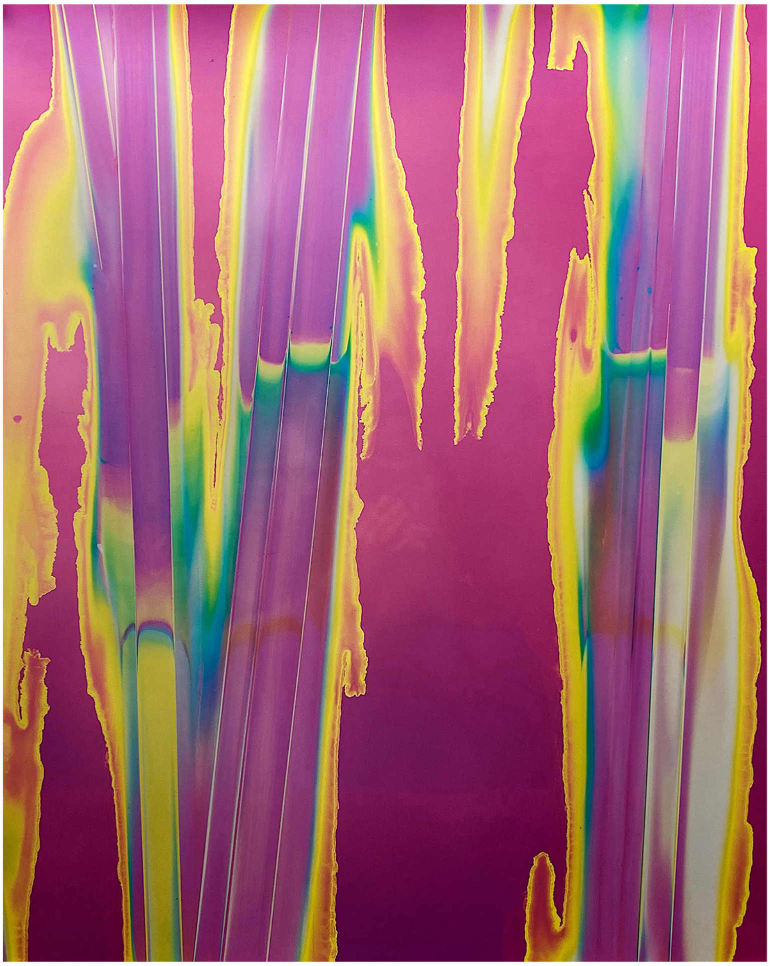

Joseph Minek, Untitled, 2020

ONE

Unique Photo-Based Images

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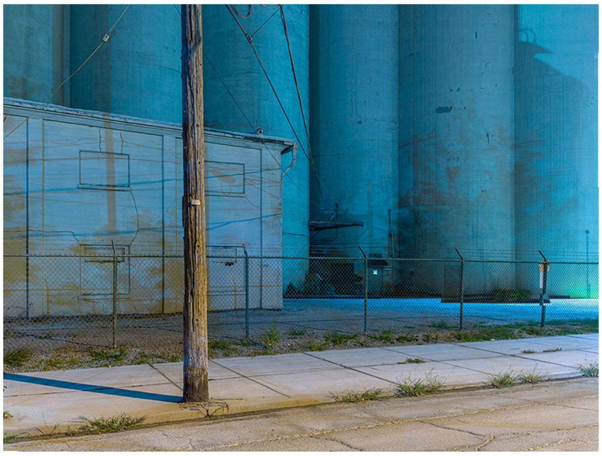
Lauren Davies
Hernease Davis
Sam Falls
Chris McCaw
Kyle Meyer
Joseph Minek
Richard Renaldi
Mariah Robertson
Christopher Russell
Wilmer Wilson IV

Dave Jordano

(HUMAN) LANDSCAPES

Photographs of Cleveland at Night



Dave Jordano, Blue Silos, Cleveland, 2019

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CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including non-profit and for-profit businesses. Collective Arts Network and CAN Journal are supported by Consolidated Solutions, The Cleveland Foundation, Cuyahoga Arts and Culture, The George Gund Foundation, the Ohio Arts Council, advertisers, and member organizations. Collective Arts Network, P.O. Box 771748 Lakewood, Ohio 44107. Online: CANjournal.org.

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ART IN NORTHEAST OHIO | FALL 2020

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

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COVER: In response to *CAN Journal’s* Summer 2020 cover, CAN board members invited Artists of Color to send portraits of themselves with their hands covering their eyes.

You Can’t Win If You Don’t Play

You can’t win if you don’t play. That’s the kind of flippant, easy thing people say about the lottery. But it is an important message in the midst of the greatest challenge we face in the US, which is to deal with our history of racism. We can’t deal with it if we don’t try. You are not making progress if you are not working at it. The people who have to work at it are White people, and that includes the staff at *CAN Journal*.

If you’re a regular reader, the cover of this issue probably looks familiar. It’s an obvious allusion to our Summer 2020 cover, which featured images of artists wearing COVID-19 masks. The important distinction is not that the artists this time have hands over their eyes instead of masks over the rest of their faces, but that on the cover of our Summer issue, 41 of the 42 artists were White. “I guess that’s the face of art in Cleveland,” is how one African American photographer responded, with clear frustration.

You will find some people doing that work on these pages. Two members of CAN’s Board (Gary Williams and Gina Washington, along with artist, Ron Shelton) address that Summer cover in essays. Brittany Hudak interviews Amanda King, creative director of Shooting Without Bullets, who consulted with moCa on its decision to not exhibit Shawn Leonardo’s charcoal drawings of police violence against Black people. Daniel Gray Kontar, director of Twelve Literary and a former member of CAN’s board, reflects on the life of Stephen Bivens, the photographer who wrote those words in frustration about the face of art in Cleveland. Sadly, Stephen passed away in June. Contributor jimi izrael interviews artist Erykah Townsend, who just graduated from the Cleveland Institute of Art. Of course there are other stories, including dozens of organizations telling you about their upcoming programs and their own efforts to encourage diversity.

YOU CAN’T MAKE PROGRESS IF YOU’RE NOT WORKING

The issue was filled with stories from Northeast Ohio art organizations about how they had been affected by the COVID-19 crisis, and so we had invited them to send us COVID-19 mask selfies. We used all we got. Nonetheless, as I wrote in an apology, “the cover image [did] not accurately reflect the rich diversity of people making, showing, and looking at art in this part of the world. As editor, I take sole responsibility for that. As a publication that means to serve galleries and artists in Northeast Ohio, we have a unique and very public responsibility in the discussion of racial equity. I apologize. I simply have to do better.”

If you saw those words online three months ago, you may think by now this is old news. But if you’ve been paying attention, you know that despite measures of progress large and small, despite the work of heroes and allies, the work goes on.

The year 2020 feels like a moment in which we can make progress. The idea that Black Lives Matter has the attention of White people. As you have read countless times in recent months, we—White people—have work to do.

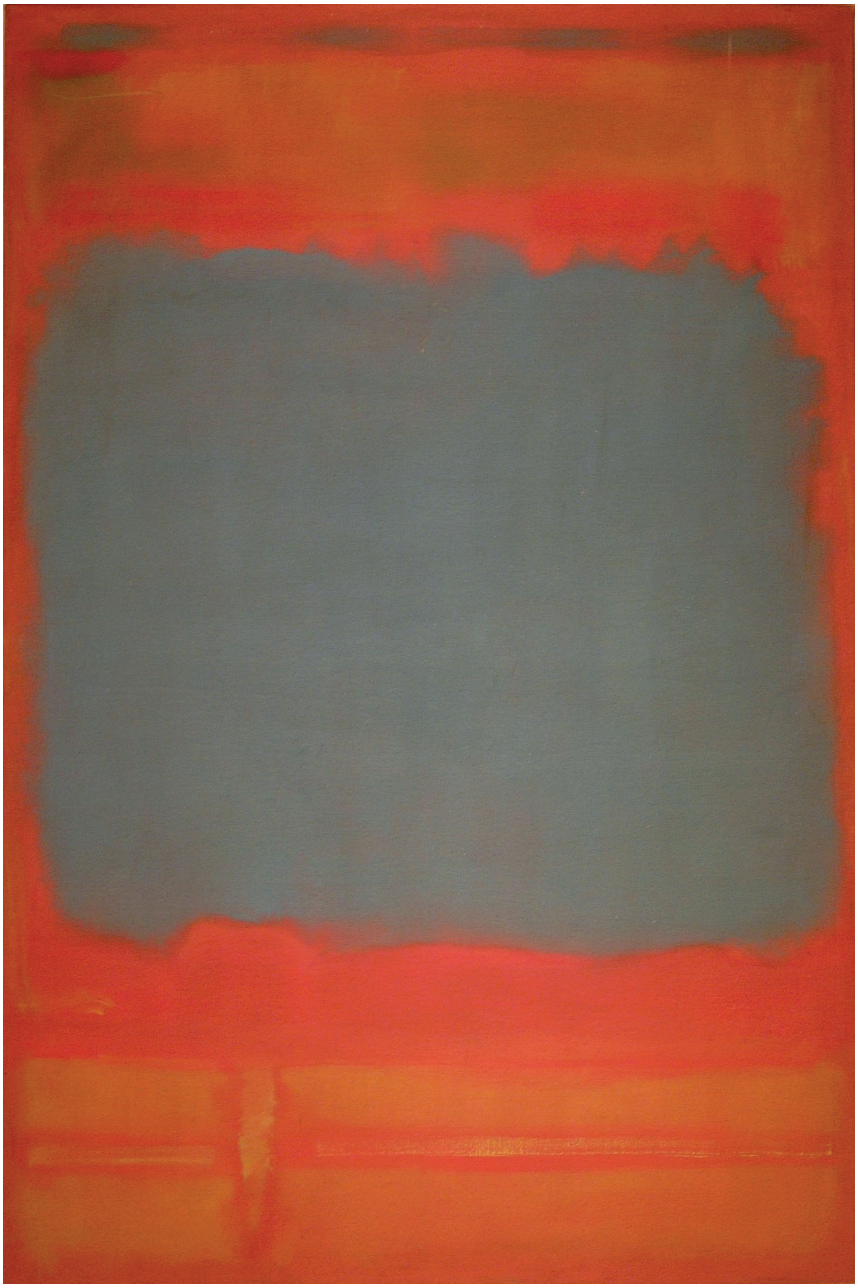
There is no question that it is hard work, and that learning takes time, and changing attitudes and becoming comfortable and making new relationships take even more time. The thing about work is that it is work. The thing about taking steps is that there will be missed steps. The thing about trying is that there will be failure. But you can’t win if you don’t play.

We look forward to seeing you.

Michael Gill
Editor / Publisher

Welcoming You from Afar

by Akron Art Museum Staff



Untitled , Mark Rothko, (Dvinsk, Russia, 1903–1970, New York), 1949, Oil on canvas, 64 in. x 43 in. x 2 1/2 in. (162.56 cm x 109.22 cm x 6.35 cm), Private Collection

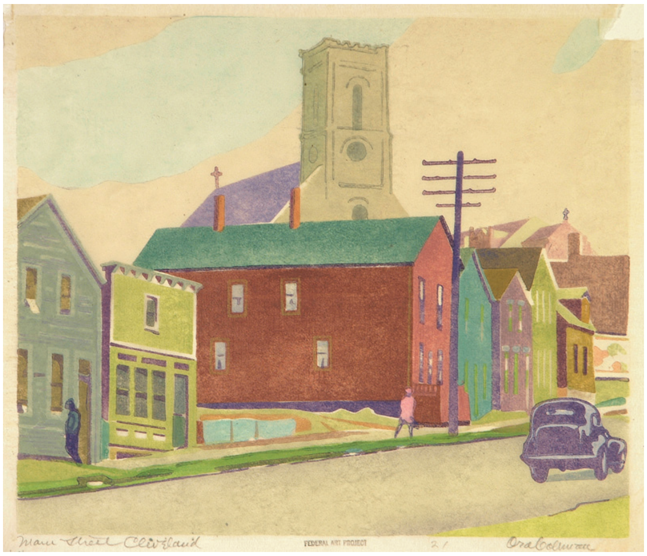
Self-Portrait, Samuel Fosso, (Kumba, Cameroon, 1962 —), Gelatin silver print, 20 in. x 20 in. (50.8 cm x 50.8 cm), Knight Purchase Fund for Photographic Media, 2006.31

THE AKRON ART MUSEUM's galleries may be closed, but many of the experiences that our patrons value are still available at any time. The AAM team has been hard at work developing engaging and exciting virtual connections to our collection. Each week on social media we share in-depth collection content on Mondays and Thursdays, studio experiences on Wednesdays, stories on Saturdays, and games on Sundays. Our online content reflects our desire to continue sharing our collection in creative ways and to provide interactive activities for a wide variety of audiences to enjoy. Our new podcast, *Relief*, posted each Tuesday, shares stories of the collection, our community, and how art can help us make sense of the COVID-19 pandemic.

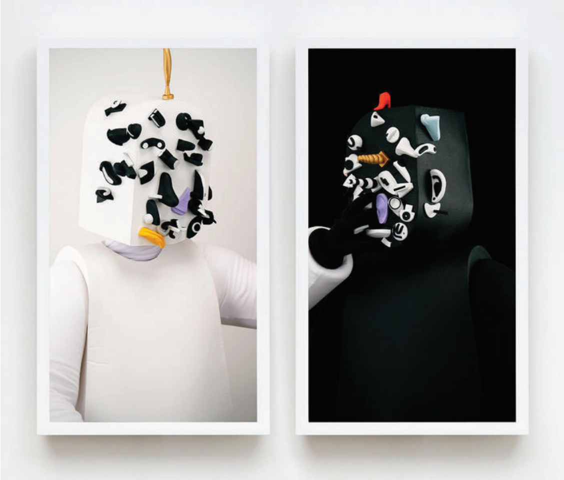
Summer usually offers the promise of socializing, so this year AAM's summer programming takes socializing virtual. Offerings give patrons a chance to learn and share their insights. On the second Sunday of every month, playful creativity is the order of the day at *Family Days at Home*, provided by PNC. *AAM After Work*, the last Thursday of every month, is a chance to unwind from the stress of working from home, while *Coffee with the Collection* is an opportunity to gain new insights into art.

In an effort to entertain, surprise, and educate our patrons, the AAM team quickly gathered its resources and adapted to the new virtual norm, providing virtual tours and #TryThis videos, and even launching the global initiative #MuseumGames with contributors such as The Getty, Canadian Museum of History, and The Contemporary Jewish Museum.

Virtual tours have allowed us to meet patrons' new needs while maintaining our connection to them. A combination of fun, light-hearted stories and deep,



Main Street, Cleveland, Ora Coltman, (Shelby, Ohio, 1858–1940, Cleveland, Ohio), c. 1937, Woodcut on paper, 9 in. x 11 in. (22.86 cm x 27.94 cm), Gift of the Art Department, Akron Board of Education, Courtesy of the Fine Arts Program, Public Buildings Service, U.S. General Services Administration Commissioned through the New Deal art projects, 1948.5



Organizing the Physical Evidence (all white, all black), Brian Bress, 2018, high definition dual-channel video (color), two high definition monitors and players, wall mounts, framed, 39.50 x 49 x 3.25 in., TRT: 19 min., 32 sec., loop, Courtesy of Steven and Jerri Nagelberg

meaningful content continues to entertain across the spectrum of art lovers. Our summer programs and wide range of virtual offerings have served as a way for larger audiences to fully experience the museum without ever leaving their homes. This has allowed us to carry on our mission of enriching lives through modern and contemporary art even though the museum is closed.

But, the accomplishment we are probably most excited about is our new podcast, *Relief*, made possible with the support of Ohio Arts Council. Although the idea was several months in the making, the podcast was finally born as a direct result of COVID-19—after just a few weeks of being at home in quarantine, it became clear that we could all use a little relief! In the podcast, staff members share insights from their own lives, interspersed with conversations about the collection and interviews with regional artists and musicians.

The podcast's first topic was "Care." In this episode, we dive into how care has changed in the context of stay-at-home orders. We started by identifying people in our community who are making a positive impact on everyone's time, energy, and health. We also highlight the work of Brian Bress and then talk with So Fun Studio's Erin Guido and John Paul Costello, a lively collaborative duo living in Ohio City. Together, Erin and John create joyful and light-hearted interactive public art and products, some of which you may have seen around Cleveland and at the Akron Art Museum's *Please Touch!* exhibit in 2017. They talk about their love for Brian Bress, how creating IS self-care, and their must-have "desert island art studio" needs. Overall, this podcast could not have started at a better moment. During these times of so much uncertainty, we are happy to provide listeners with some relief.

The summer has also given us an opportunity to partner with The University of Akron, Kent State University, the Cleveland Institute of Art, and Oberlin College for virtual student thesis shows: Final Studies. Each afternoon in July, the Museum's social media platforms are featuring artwork by graduate and undergraduate students from these institutions.

The final thesis exhibition is an important milestone in a young artist's career. It typically focuses on a body of work presented in a gallery setting—something that hasn't been possible this year, leaving students to miss out on the experience of a thesis exhibition and the chance to present their art. All the hard work that culminates in this experience was without an audience.

AAM wanted to help support these students by sharing its social platform and creating a digital exhibition space for them. Beyond the images of artwork that we are posting each afternoon, we also include additional photos, bios, and artist's statements on our blog for a more in-depth look. The talent and imagination that these artists manifest will be essential in documenting and interpreting our present reality.

Final Studies are in partnership with The University of Akron and are made possible with support from Fifth Third Bank and the Robert O. and Annamae Orr Family Foundation.

AKRON ART MUSEUM

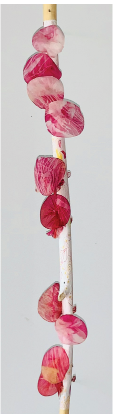
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

REBECCA CROSS: *EPHEMERA* at BAYarts

by Rebecca Cross

IN THESE TENUOUS TIMES, making art has become an altogether strange activity. I'm making small silk sculptures around rocks and sticks, as well as mixed media paintings/drawings, all largely influenced by the shores of Lake Erie: its geological formations, its flora and fauna, its water and light. These natural elements seem to share with our contemporary moment the quality of almost suspended animation, as much of the (especially national) political world refuses to respond to the suffering of the natural world, and to so many of its inhabitants, including other humans. Examining this vexed and beautiful ecosystem often feels like gasping for a last breath of air. How will we ever stop the ravages of catastrophic change that humans have wrought on this gorgeous planet?

The working title of the show is *Ephemera*, denoting both the idea of impermanence and the literal meaning of ephemera, which is the accumulation of inconsequential stuff that we work in, around, and with, even, or especially, as artists. The COVID-19 epidemic sent me inward in many ways, including excavating bits and scraps of old work to refashion into something new: enacting a kind of reflective, vaguely anti-consumption art practice, while making new work about impermanence.



Rebecca Cross

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

EPHEMERA | OCTOBER 9-NOVEMBER 13

SOCIALLY DISTANCED OPENING | 5-8PM FRIDAY, OCTOBER 9
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Gallery hours: 10am-3pm or by appointment; hours are subject to change

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11.20.20
12.18.20
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2.19.21
3.19.21
4.16.21
5.21.21
6.18.21
7.16.21
8.20.21

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HELP US CHART OUR FUTURE

We are launching our first formal strategic planning process, and the input of our readership is critical. Please take the survey by September 30, 2020. Scan the QR code above or follow the link. The survey will take just 10 minutes or so. **Your response is anonymous and confidential.**

WHEN YOU RESPOND, YOU'LL BE ENTERED INTO A DRAWING TO WIN A $100 GIFT CARD TO A LOCAL INDEPENDENT RESTAURANT!

Where we've come from: Collective Arts Network/*CAN Journal* evolved from a dialog among small visual art organizations in 2011. They discussed ways of collaborating for mutual benefit in difficult economic times, and recognized the need for a collective voice to spread the word about programs. The result is *CAN Journal*. The front half of the magazine serves as a voice for the galleries themselves. The rest is dedicated to independent coverage, with interviews, profiles, feature stories, and more. CAN incorporated as a nonprofit organization in 2015. In 2019, at its annual All-Ohio, Excellence in Journalism Awards, the Press Club of Cleveland recognized *CAN Journal* as the "Best Magazine in Ohio."

Where we're going: Now in its 9th year, CAN is in the midst of a Strategic Planning process that will help us chart our future. With support from the George Gund Foundation and the Cleveland Foundation, we have partnered with The Osgood Group, LLC, experienced arts/nonprofit strategic planners, to create our vision and plan for our future.

As a stakeholder—whether you are a reader, artist, advertiser, gallery owner, collector, or staffer at one of the organizations we serve—we need your input.

Please take 10 minutes to compete the survey now, or no later than September 30, 2020. Scan the QR code or follow the link.

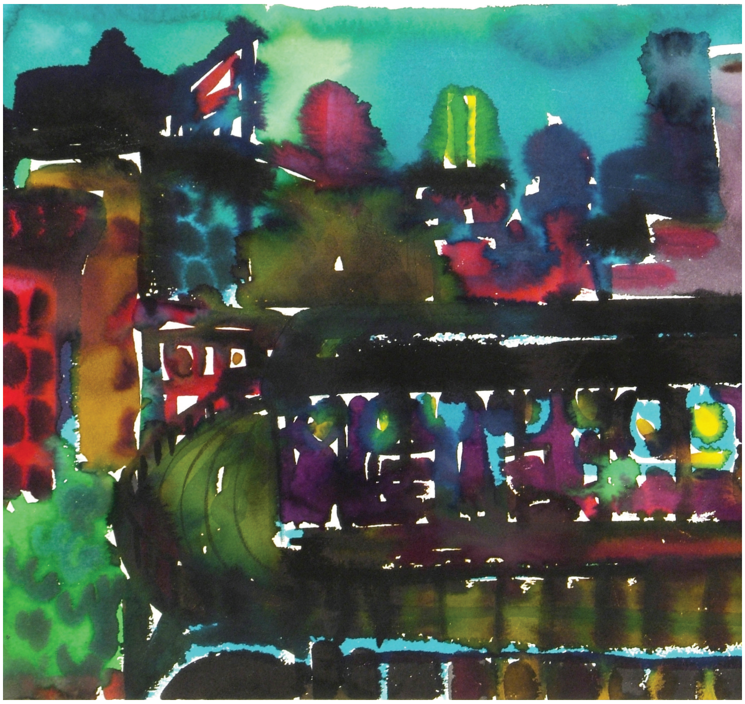
We will share the resulting plan in an upcoming issue, and we thank you for your engagement in our future.

From the CAN Journal Board of Directors, **THANK YOU.**

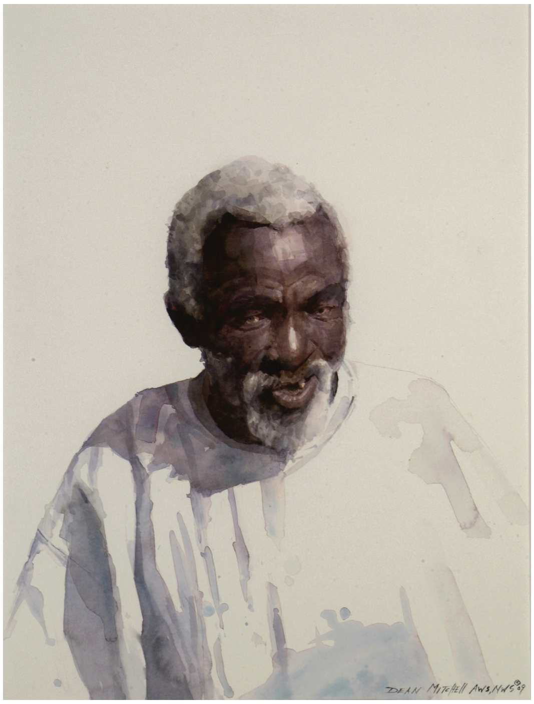
Michael Gill, Liz Maugans, Gary Williams, Gina Washington, Marcello Mellino, Karen Petkovic, Nancy Heaton, Wallace Lanci, William Busta (Emeritus)

Stories: BIPOC Artists from the Canton Museum of Art Collection

by Danielle Attar



Nite Station (detail), c. 1985, Romare Bearden (1911-1988). Watercolor on paper. 14 x 19 1/2 in. Purchased by the Canton Museum of Art with funds from the Margretta Bockius Wilson Fund, 2007.9



Gulf Coast Fisherman, 2009, Dean Mitchell (1957-). Watercolor on paper. 20 x 15 in. Purchased by the Canton Museum of Art, 2011.1

THE WORK OF BIPOC—Black, Indigenous, and People of Color—artists in the last century has reflected the struggle of Native Americans and Black Americans to receive the legal protections, rights, and privileges afforded to white Americans. This has been seen most notably throughout the last century in the form of the Harlem Renaissance of the 1920s, the Civil Rights Movement of the 1950s and '60s, the work of the American Indian Movement (AIM), the recent Black Lives Matter protests, and the outcry over the disproportionate effects of COVID-19 on Native American and African American communities.

In response to these unique historic developments, Native American and African American artists have continually sought to showcase through their art the joys and pains of everyday life, their richness of culture, and their resiliency in the face of immense cultural, monetary, and human loss. Through their work, every BIPOC artist represented in this exhibit presents a complex statement on their own experience and perception of race in the United States.

This exhibit of works from the Canton Museum of Art's permanent collection seeks to present some of the beauty and complexity of works created by BIPOC artists during the last century. In celebrating non-white artists from the region—and the nation as a whole—we hope that you see yourself and the country reflected in art, as these artists draw attention to the nation's successes and failures in the search for equity, healing and growth.

CANTON MUSEUM OF ART

1001 Market Avenue North
Canton, Ohio 44702
330.453.7666

STORIES: BIPOC ARTISTS FROM THE CANTON MUSEUM OF ART COLLECTION

AUGUST 24-OCTOBER 25

Canton
Museum
of Art

ReTooled
HIGHLIGHTS FROM THE
HECHINGER COLLECTION

ON VIEW AUGUST 25th - OCTOBER 25th

Retooled: Highlights from the Hechinger Collection was organized by International Arts & Artists, Washington, DC.
Gift of John and June Herchinger Image: Hans Godo Frabel, *Hammer and Nails*, 1980, glass. Photo courtesy of Edward Owens.

cantonart.org / 1001 Market Ave. N. Canton, OH

ReTooled is a thought-provoking celebration of the everyday tools in our lives, presented as objects of beauty, insight, and wit.

Through more than 40 inspiring paintings, sculptures, works on paper, and photographs, ReTooled features 28 noted artists – among them Jacob Lawrence, Red Grooms, Jim Dine, and William Eggleston – whose artworks invite us to see tools in a whole new, engaging way. The tools we use go beyond just functional and powerful to interesting, humorous – and even beautiful.

"...a memorable viewing experience inspired by common tools."
-The Monitor, McAllen TX

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Deep Roots Experience Creates Space for Black and Brown Artists

by David Ramsey, owner

Guests at the recent SheArt Vol. II exhibit at Deep Roots Experience. All photos courtesy of David Ramsey.

DEEP ROOTS Experience is a gallery devoted to creating the space for Black and Brown people to be celebrated in artistic expression. That celebration happens in the form of exhibitions, education, and classes for youth and young people. The gallery exists as an extension of Higher Art Life, a nonprofit organization devoted to the education of teens and young people in art. Through the intentional work of highlighting and uplifting artists of melanated skin, we create a space for art to be experienced by ALL people from the lens of Black and Brown artists.

DEEP ROOTS EXPERIENCE

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com
216.815.5474

SHEART, VOL. II: MARCH TO DEFEND BLACK WOMEN | 2-4PM SUNDAY, AUGUST 30

SHEART, VOL. II: TABOO TALKS: PROTECTING THE BLACK WOMEN
3-5PM THURSDAY, AUGUST 20

ROOTED: HONEY PIERRE | OPENING SEPTEMBER 19

Valley Art Center Celebrates Fifty-year Anniversary

by Valley Art Center Staff

IN 1971, in the tiny village of Chagrin Falls, a group of local artists came together in the shadow of turbulent times to make spaces for people to create art. Bob Takatch, Ann Over, Nancy Martt, and others had been teaching art in the community for years at that point—sometimes in their own homes, sometimes in rented spaces. It became apparent that a more permanent solution was needed to meet the growing demand within the community. These impassioned artists and advocates cobbled together their finances—some even mortgaging their own houses—to purchase an empty car dealership at 155 Bell Street. The rest is a rich, patchwork history, including Bob and Nancy designing the old murals at the West Side Market to earn money to pay for upkeep of the Valley Art Center building.

To mark this half-century of creative and colorful evolution, VAC is shaping a year of art appreciation opportunities including themed exhibits, workshops, and a virtual party. It all kicks off in September with an exhibit entitled *Visionaries*. This show will highlight VAC's PAST: those influential and inspired artists who founded the organization. After our *49th Annual Juried Art Exhibition* in November comes the *Annual Student Faculty Exhibition* in January 2021, where we will focus on our PRESENT. Our virtual Hot Chocolate @ Home party in February will include a film that captures the VAC narrative. March 2021 will bring the *Illustrious Alumni* exhibit, celebrating our FUTURE, showcasing the works of those artists who have received instruction at VAC and then gone on to forge successful careers in the arts. Other programming will include exhibits and displays by the Chagrin Falls Historical Society that will delve even deeper into the VAC story.

The current staff and board of Valley Art Center wishes to express how fortunate we are to be able to celebrate this continuing tradition of engaging in art today. Hundreds of lives have been enriched and transformed through Valley Art Center experiences over these fifty years: teaching, learning, and building a legacy of art in the Chagrin Valley. We are thankful for the support we have received from the greater Cleveland arts community, and we look forward to sharing our history with all of you through these exhibits and programs.

Valley Art Center co-founder Nancy Martt, pictured above with two of her works. VAC celebrates its first half-century, beginning with the exhibit *Visionaries*.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

VISIONARIES | SEPTEMBER 11-OCTOBER 14

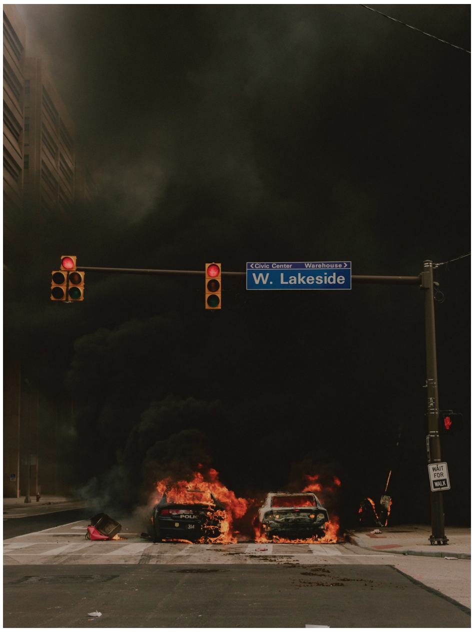
49TH ANNUAL JURIED ART EXHIBIT | NOVEMBER 6-DECEMBER 16

ANNUAL STUDENT FACULTY EXHIBIT | JANUARY 29-MARCH 10

ILLUSTRIOUS ALUMNI | APRIL 2-MAY 12

Heights Arts Calls Out Compelling Images Around Racism Protests

by Greg Donley, chair of the Heights Arts exhibition community team



Photography from Black Lives Matter protests in Cleveland. LEFT: Fire On Lakeside, photo by Kevin Inthavong. ABOVE: A protester urges calm in this photo by Cleveland Institute of Art graduate Aj Almy.

WITH PERFORMANCES CANCELED, in-person visits severely limited, and its exhibition schedule already filled for the coming year, Heights Arts looked to nontraditional means of exploring issues related to racism and social justice in our community in the context of the ongoing protests and discussions of recent months.

One of the first things that always becomes obvious in times of intense public action is the power of images to pose questions and eloquently express things that can be hard to get down in words. Specifically, photographers and artists in our area were sharing images that not only told powerful stories, but could stand alone as visual art—which of course makes them all the more powerful in telling the stories. This idea had been explored previously at Heights Arts through exhibitions of photojournalism where photographs that had initially been used to editorially support journalistic articles were gathered, framed, and presented as gallery exhibitions.

As people began to post images representing their own experiences of the protests and responses to racism, Heights Arts reached out and asked some of these artists if we could share their images through our own social media outlets. The first two artists we asked, Bryan Clark and Aj Almy, had posted photos from the May 30 protest in downtown Cleveland; both agreed to let Heights Arts share their images. Since then, the list of artists has grown and includes former Heights Arts intern and Cleveland Institute of Art grad Davon Brantley, and we are pleased to continue sharing images that tell the story of how artists are responding to this moment and the Black Lives Matter movement. We intend to continue the project as long as artists continue to express their perspectives in ways that Heights Arts can note and share. This project is a way for Heights Arts to not only keep a focus on these issues, but to feature artists of color, many of whom have connections to the Heights area and nearby University Circle. In the longer term, there may be opportunities to translate some of this material into a more formal exhibition or program.

In important ways, this project is a return to one of the founding ideas of Heights Arts: that the Heights area is already home to a vibrant artistic community, and one thing an organization like this can do is to provide venues for that creativity to bubble to the surface, and then call attention to that creative expression. In this case, there are no gallery walls and no performance stages, but rather the social media backdrop that has so quickly become ubiquitous in our lives. ◼

To see these images, follow Heights Arts on Facebook, Instagram, and Twitter.

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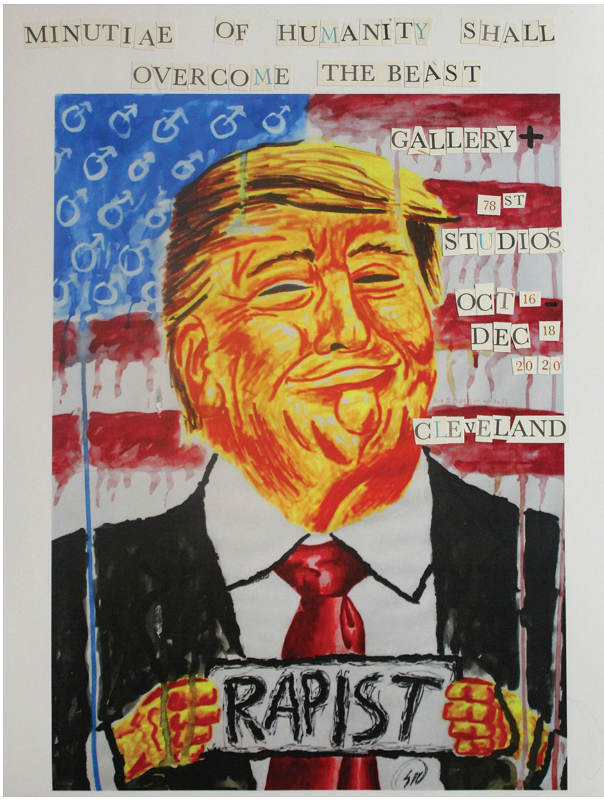
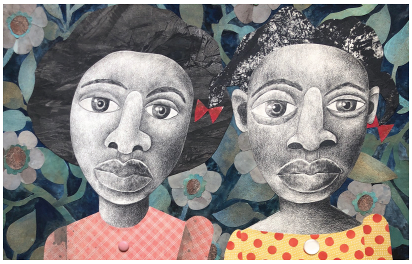


Unframing the Prospects of Framed Views

by Stacey Bartels



Evita Tezeno (detail)

IF A PICTURE is worth a thousand words, then the tastefully displayed works of art adorning the walls of Framed Gallery must be worthy of a thought-provoking conversation. For more than a year, the English language adage about the fact that multiple ideas that can be conveyed by a single image ("a picture is worth a thousand words") has brought truth to the mission and vision of Framed Gallery in Cleveland's historic Waterloo Arts District. The gallery provides a forum where the creations and ingenuities of African American artists convey a gamut of meanings and expressions that are the essence of historical and contemporary life and culture of a people that are more effective than a mere verbal expression.

Social, cultural and political events of the past four hundred years have exerted a powerful influence on the emergence of African American art as a distinct form of expression and civic consciousness. The Reconstruction, the Harlem Renaissance, the Federal Works Progress Administration and the civil rights movement are merely a few of the historical milestones that are central themes captured by artists shaping a unique perspective of the human challenge in America, often in the midst of uncertainty.

FRAMED GALLERY

15813 Waterloo Road
Cleveland, Ohio
framedgallery.net
216.282.7079

An art space that evokes conversation and imagination is the concept of proprietor Stacey Bartels, a practicing art therapist. Still, there is timeliness to such a venture showcasing African American-inspired works during an era when questions of race, contributions, and history permeate the public sphere and discourse. "Patrons come into the gallery and sit for hours gazing at a single picture that may conjure an emotional response," says Bartels, who is finding gallery ownership an enlightening pathway toward a new journey following retirement in a few years.

Bartels' venture introduces new and aspiring artists to an array of collectors seeking groundbreaking and imaginative artworks that enable spectators to experience a diverse sensory release through stimulating and entertaining exploration. The works range widely within contemporary figurative art genre with regard to subject, style and media. Framed Gallery is the only art space in the Cleveland region dedicated to presenting and preserving the artistic aesthetic of African American artists. In a delightfully open and airy space, Bartels is able to present a combination of emerging, mid-career and established artists creating contemporary works. All of the artists possess a unique worldview and nuance that distinctly defines a personal aesthetic, capturing their own voice and vision through style and composition.

"Art is my passion and life's work," says Bartels. "I want everyone to have access and be able to enjoy a range of talent that is mindful and inspirational, yet provocative and sometimes emotional. Whatever the case, the art I present, all original works by the artists, helps to unframe patterns of communal ideologies and sentiments that potentially dismantle social and cultural stereotypes and constructs that have come to foster separation and distance among people and cultures in society."

As the reaction to the activists flooding cities across the nation expressing anger, outrage and dismay over the devaluing of Black bodies, art is a medium of mediation that can be healing, therapeutic, invigorating and uplifting. Art has a way of rejuvenating the soul, according to Bartels, as it sometimes exposes the good, bad and unattractive nature of history and events. It can be through visualization and shared acceptance of African American art and insight that new discoveries can ignite conversations for more realistic and affirming acceptance of the human condition.

Additionally, educational programs and events are a part of Bartels' outreach objectives. Among the scheduled events are panel discussions with some of the artists whose works are on display. Likewise, there is always the highly anticipated Walk All Over Waterloo on the first Friday of every month.

Ideally, according to Bartels, the public salons will explore the historical contexts in which many of the artists established their careers, as well as discuss contemporary issues in the study of the African diaspora with a focus on the globalization of personal art and expression, as well as establishing collections. "Ultimately, my vision for Framed Gallery is to facilitate an understanding and appreciation of the various ways in which shifting attitudes about race and identity are reflected in African American art, how it is understood by audiences, and how it is collected," Bartels explains. "Art should be made available to everyone—I want everyone in the community to be able to acquire and afford artworks that are appreciated and relatable. More important, patrons should collect works that will become legacy—passed down from generation to generation."

The 1,500-square-foot space is open Wednesday through Saturday from 1:00 to 5:00pm, or by appointment by calling 216-282-7079.

Memoir

by Michael Loderstedt

Stop Net Dory, Salter Path, NC. 2019. All photos by Michael Loderstedt.

FALSE ALBACORE

False, Ocean City, MD 2019

MICHAEL LODERSTEDT returns to his hometown with a film camera and notebook to create a memoir of life growing up on a barrier island. The following is an excerpt from the accompanying book to this exhibition, The Yellowhammer's Cross. *On the island, if you weren't fishing you were probably sick or worse.*

THE DIVINING ROD

1970

The sun was starting to peak up over the ocean's horizon, the big spawning mullets are thick in spots, their silhouettes visible in the glass-clear waves. We're not having much luck with the trout, they're a fickle fish, sometimes you could see them schooling but they wouldn't take a lure. Grandpop's an impatient fisherman, so we're riding up and down the beach, me with binoculars looking for flocks of feeding birds, a sure sign of fish.

We spot some bonito slashing at a school of mullet trapped against the surface of the water. Grandpop stops the Scout, jumps out grabbing his bigger surf rod with a six-inch Hopkins lure and makes a dash towards the action. Grandpop looks funny running in his waders, flat-footed sort of like a rodeo clown in big shoes. He'd told me his flat feet kept him out of World War II, but he wanted to go fight. I follow after him to the surf with my rod too.

"Gus, try to cast in front of the fish," he yells out above the waves. I watch him cast the heavy spoon what seems like a mile out into the ocean. The bonito are crashing through the surface in long lines like torpedoes, jumping mullet fanning out in front of them. They're a fast and powerful gamefish, my heart is racing as we run up and down the beach chasing after them. Soon I hear the familiar screech of the reel's drag as my grandpa's hooked one. His rod's bent in a big C, he's back on his heels in the surf leaning into this fish.

Then, a pop as the line breaks, the rod snaps back straight and Larry lets out "Goddamn it, he got away," and he starts back to the buggy.

"It's okay, Grandpop," I tell him. "You can't eat 'em anyway." I knew most fisherman let false albacore go, or used them for bait for much bigger fish.

"They fight like hell, though," he reminds me.

"I know, you'll get the next one."

We're back driving along the beach, the sun's higher now and just like turning off a switch, fish have stopped biting and the gulls and terns are sitting on the sand.

PHOTOCENTRIC

15515 Waterloo Road
Cleveland, Ohio
photocentricgallery.com

William Busta Projects to Open on Waterloo

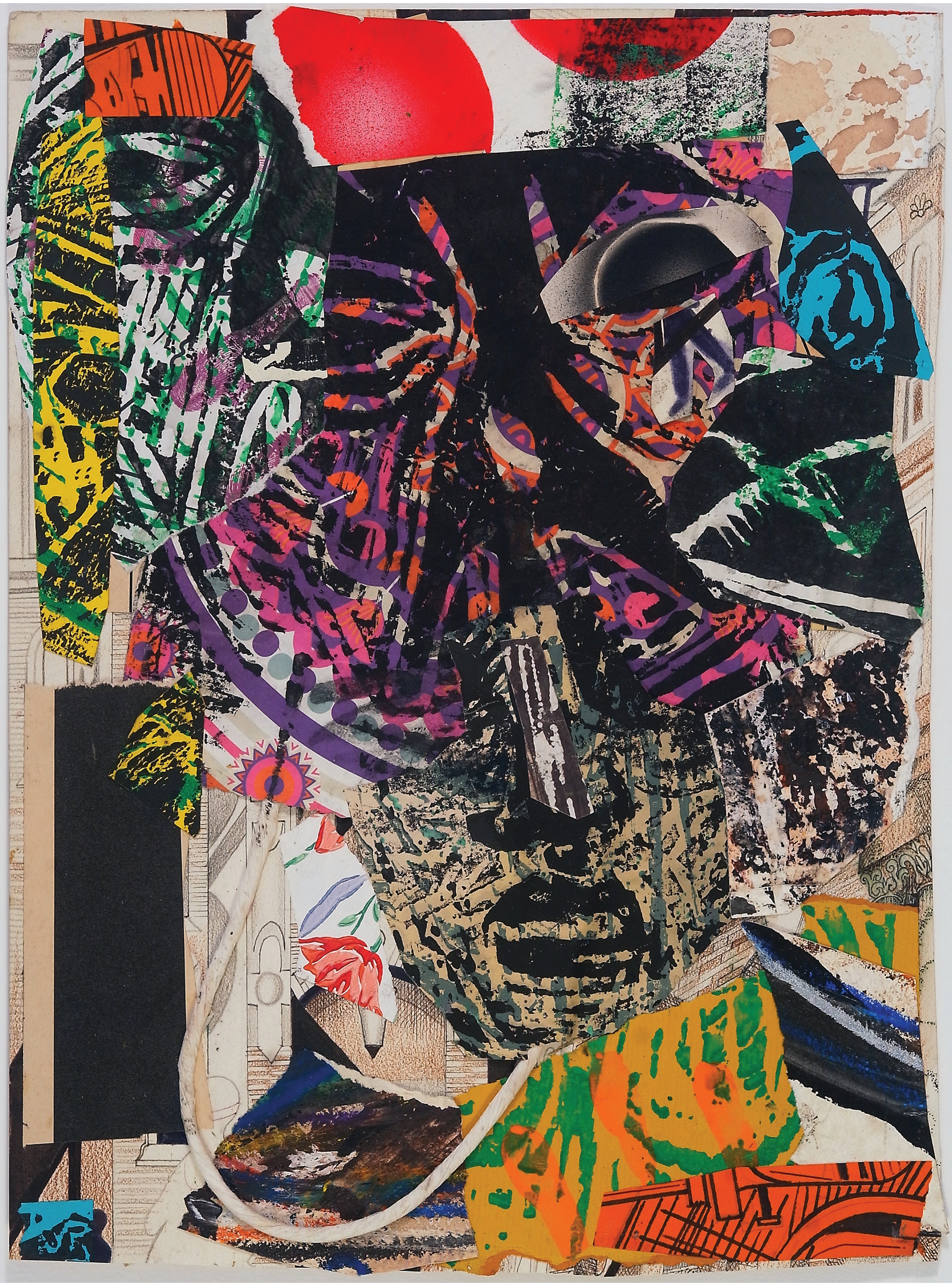
by William Busta

Michael Loderstedt, Busta Room 2, 2020, digital image, size variable

THESE ARE EMPTY HOURS: like times when you lay in bed, awake, uncertain of sleep. Usually the arts celebrate direct engagement, experience that is intellectual and emotional and physical all at once. In our current art life, mostly online, there are always things that are lost in translation, in the generations of reproduction. Simply put, standing in front of a painting is different from seeing an image of a painting flash by on Facebook or Zoom. And while art may be present in virtual media, I don't think virtual experience has the capacities to build community that is so much a part of experiencing art with each other.

In the pause of these empty hours, some of us are paying more attention to things that we tragically and recklessly glossed over when we were busier. The new work of Dexter Davis, speaks to this moment with all the urgency and emotional honesty that his work has had all along. Isaac B, illustrated here, is in part inspired by the Andrea del Sarto (Italian 1486-1530) painting The Sacrifice of Isaac, in the Cleveland Museum of Art. And, in turn, it was inspired by the biblical story of Abraham and Isaac, in which God asked Abraham to kill his son to prove his faith. The humanity in most of us insists that life is more important than obedience, that any authority has an essential moral imperative to be just.

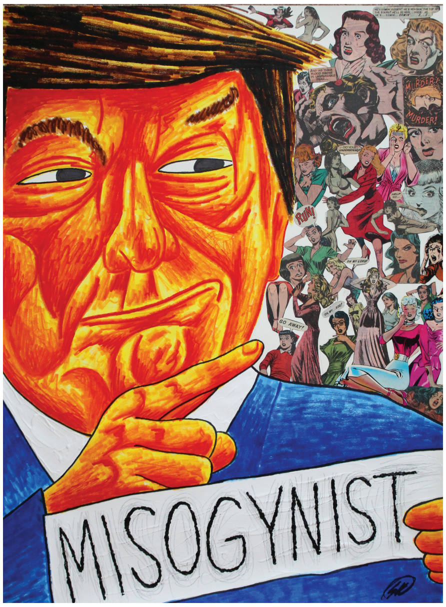
At some time in the fall, William Busta Projects (WBp) will open an office in the Waterloo Arts District. The office will house the archives and resources from the William Busta Gallery, such as several cabinets of artists' files; an extensive collection of artist monographs; runs of *CAN Journal, Angle Magazine, Dialogue*; May Show catalogs from 1945-1993; and brochures and yearbooks of the William Busta Gallery. WBp will sponsor art projects in the neighborhood and in the larger Cleveland community, publish artist books and editions, and occasionally present small exhibitions. The first of these will be work by Dexter Davis.



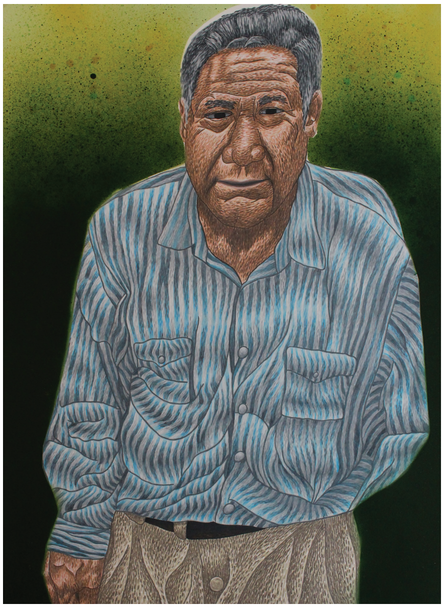
Dexter Davis, Isaac B, 2020, mixed print/collage: found paper, pastel, watercolor, tempera, block print, 14 x 10.5 in.

Minutiae of Humanity Shall Overcome the Beast

by Zackary Hoon



Misogynist, by Scott Kraynak, magic marker, pen, watercolor, gesso and acrylic.



Forest Worker, by Scott Kraynak, colored pencil and spray paint.

IN AN ATTEMPT TO ESCAPE what he describes as the "Trump Nightmare," Scott Kraynak visited Ecuador in the winter of 2019. He intended to explore the incredible nature, watch and hear the astounding array of birds, witness firsthand the beautiful art created by Ecuadorian masters, experience the culture, taste the food, and simply spend a little part of his life in such a wonderful country.

What he didn't expect was meeting and having meaningful encounters with so many amazing local people. The time he spent with these kind, hard-working, beautiful, and genuine people created a lasting impression on him.

Kraynak's experiences with the citizens of Ecuador were in stark contrast with his feelings toward the Trump administration. He envisioned this exhibit to convey, through a series of portraits, the vast differences that he sees between everyday Ecuadorian people and the Trump administration, which he views as an embarrassment that is destroying the image of the United States throughout the world.

Kraynak presents the Ecuadorian people with grace and detail, and with heartfelt care and genuine artistic interpretation. His depictions of Trump, on the other hand, are meant to be derogatory, demeaning, and offensive. He created these pieces with magic marker to reflect Trump's childish and immature behavior and opinions. Since these images are offensive, they are "censored" from the rest of the exhibit. In order to view these pieces, people must enter through a wall, representing the oppression of others' voices, rights, and opinions, as well as separating Trump's incendiary views and actions from the humanity and goodness represented by the Ecuadorian portraits.

Kraynak's hope is that the viewers of this exhibit will come away with the idea that money, power, fame, and status don't determine the quality of a person or their standing as a world citizen. What is of vital importance is the good in a person's heart, their character, and how they treat others' humanity.

All exhibition profits will go towards purchasing land for the Maquipucuna Reserve in Ecuador.

A graduate of Kent State University and a Mayfield Heights native, Kraynak is a photographer and painter who has exhibited in galleries from coast to coast. His work is represented in permanent collections throughout the world. An author/illustrator of several books, his most recent release was *The heART of Cleveland*, a 154-page book that details Cleveland's diversity and creativity through photography, illustration, paintings, essays, sculpture, installations and poetry from some of the city's finest artists both past and present.

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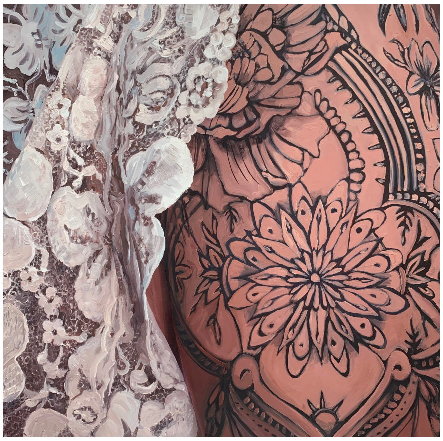
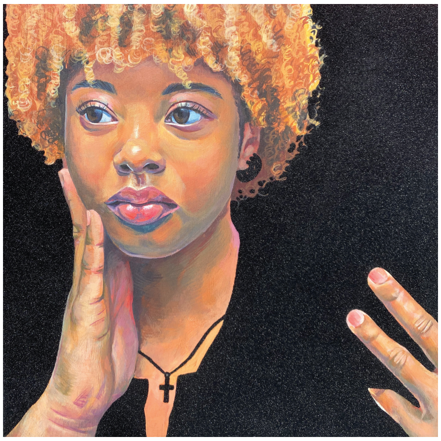
MINUTIAE OF HUMANITY SHALL OVERCOME THE BEAST: SCOTT KRAYNAK |
OPENING: 5-8PM FRIDAY, OCTOBER 16 | OPEN BY APPOINTMENT OCTOBER 16-DECEMBER 18

Katy Richards and Sarah Curry

Exploring Humanness at HEDGE Gallery

by Hilary Gent





LEFT: Katy Richards, Bloom, oil on canvas, 24 x 24 inches, 2019. RIGHT: Sarah Curry, Unattached Ari, mixed media, 12 x 12 inches, 2020. Images courtesy of HEDGE Gallery.

KATY RICHARDS hasn't let a global pandemic hold her back from vigorously working in her studio, producing an ongoing series of seductive oil paintings. Her recent series focuses on tightly cropped images of the human figure that are both candid and erotic, celebrating our flesh and all its strangeness, imperfections and beauty, with an objective to remove any notions of shame that surround the body. Richards' process of working wet paint into wet paint creates a saturated surface on her panels with a variety of strokes and shifting color. Yet from a distance, her images come into focus with a remarkable photorealistic sensibility.

Richards explains: "My paintings create an intimate space where viewers can closely look upon the body. Zoomed in, the compositions present little distance between the viewer and the subject. Reveling in both vulnerability and confidence, the paintings are pro-physicality. The work speaks to our shared corporeality and the desire for connection with one another."

Richards' will be exhibiting close to fifty new oil paintings this fall at HEDGE Gallery. *See Myself Something Different* opens August 21 and will be on view until October 2 with event dates to be announced.

SARAH CURRY's recent series of work, titled *Underestimated*, is both deeply personal and universal, inspired by the lives of teenage girls. Many of the young women she portrays in her wildly colorful, poignant paintings are her students from Brush High School, where she has taught art for nineteen years. The development of this work has branched into a variety of media: alongside traditional painting, drawings, collage and prints, she is exploring installation, including text and sound.

When the Ohio shutdown happened this March, Sarah had to bring her classroom home, teaching in a completely virtual format. In the midst of the challenges of educating online, Sarah continued to produce new work for her exhibit at HEDGE. One series of work is specifically inspired by isolation during the pandemic: portraying full-color portraits of teenage girls suspended—on a flocked black background completely void of color or design—and longing for social interaction.

Curry states that, "To much of the world, teenage girls appear trivial, but I continue to discover a conflicted world in which teen girls are navigating a complex terrain. I see myself in them and remember they are living in what were my most difficult years. I relate to their insecurity; their need to be independent, but not ready to be a woman; their struggle to define, but not limit themselves; their need to be encouraged and guided, but not directed; their realization that they fear a world that fears them back; their attempts to find themselves, fit in, be liked, be unique, stand out, blend in. My process of understanding their complicated journey helps me relive my own experience and support them through it."

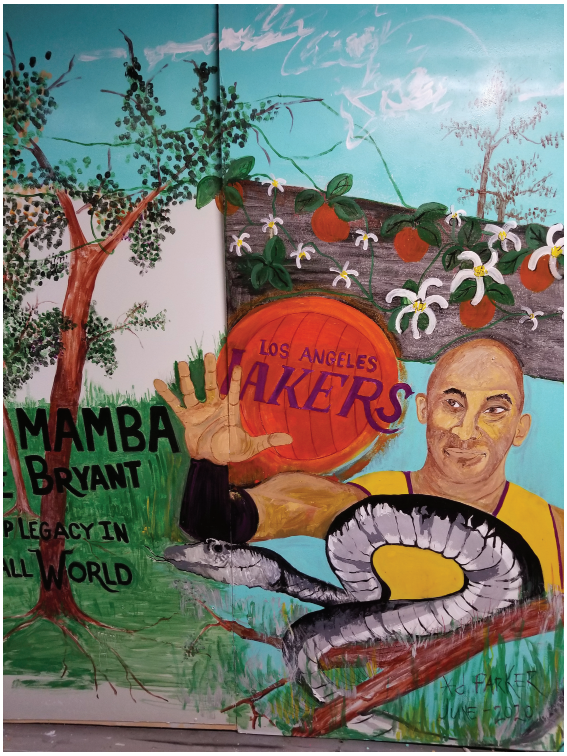
HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

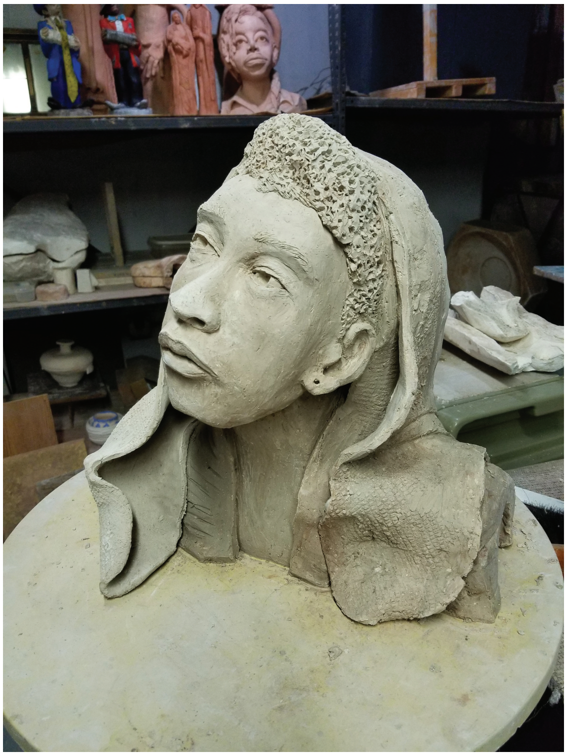
KATY RICHARDS: SEE MYSELF SOMETHING DIFFERENT | AUGUST 21-OCTOBER 2

SARAH CURRY: UNDERESTIMATED | OCTOBER 16-DECEMBER 4

Creating Through a Season of Seclusion



Mural by Edward E. Parker, celebrating the life of the late Kobe Bryant.



A young queen of soul. Images courtesy of Edward E. Parker Museum of Art.

NAVIGATING through the ever-changing landscape of the COVID-19 pandemic has been a challenge. The usual "more the merrier" sentiment has shifted drastically. Since arts programming is created for public consumption, it is difficult to limit the number of attendees, adjust operational norms, adhere to social-distancing requirements and provide a comparable experience while wearing personal protective gear.

September is the month we usually host our annual Collard Green Festival; it is followed by the Alternative Health Fair, in October. While initial reports from medical experts offered hope that warm weather might significantly slow the spread of the coronavirus, we have not been so lucky. As a result, we cancelled both events, because the number of attendees would have made following social-distancing requirements impossible.

In addition, the art exhibitions held at Mount Zion Congregational's Shinn House and the Artist Speak forums have been placed on hold. When it becomes safe to hold larger gatherings, we will resume the shows. To fill the void created by suspending the exhibitions, we will implement a virtual artist showcase, including biographies, artist statements, selected works and links to individual social media pages.

On a more positive note, EEPMOA arts programming with limited class sizes has not been affected by the pandemic. We recently completed "It's a Family Affair"—a reprise of last year's Intergenerational Art Class, which ended with a community exhibition. We also hosted a "Create your own comic book" class, which provided step-by-step instruction to students from Strengthening Our Students (S.O.S.).

As always, the museum offers free art classes for seniors every Tuesday and Thursday evening, from 6:00 to 8:00pm. Lately, students have been sculpting with clay and earthenware; however, all mediums are encouraged. Participants are required to wear face masks and practice social distancing.

Finally, Edward Parker has completed new works that are available for viewing, including a mural celebrating the life of the late Kobe Bryant. The museum is currently open Monday through Friday, from 10:00am to 3:00pm. For visitation outside of normal business hours, please call for an appointment. Stop in for a visit, and remember, think "Art for social development!"

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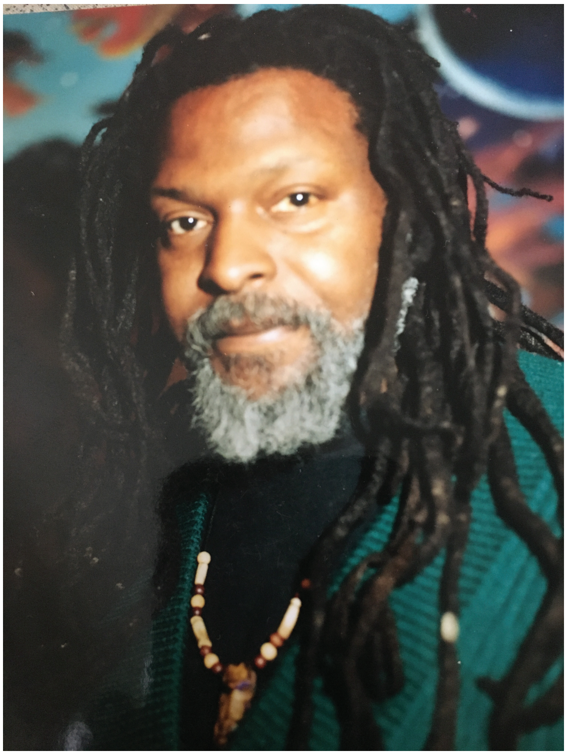
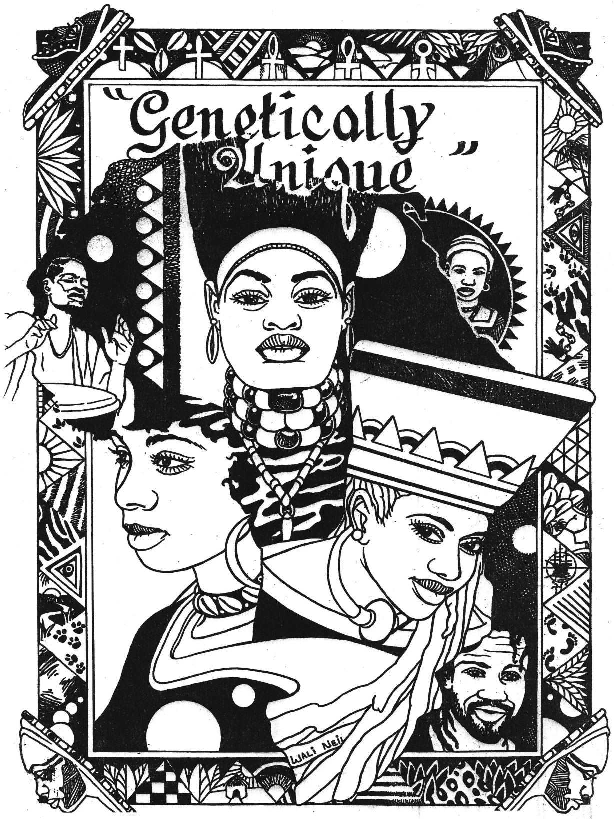
Walt Neil: Until We Meet Again

by Gwendolyn Garth



ABOVE: Walt "Wali" Neil, 1954 - 2020. RIGHT: Design by Wali Neil.



GREETINGS my fellow artists. I want to take this great opportunity to say, "Until we meet again" to a great artist and, most of all, a great friend: Walt "Wali" Neil. I met Wali, as I called him, back in 2006 upon winning second place in a Sankofa art event. In 2006, I had finally given my Self permission to be an artist and nothing else, but I had not a clue of which way to go, or how to get there. Wali endeared himself to me by "showing me the way" to get my art out there. Thank you, Wali! As I grew artistically and professionally and got into doors of opportunities that are not always readily open for African American Artists, I often asked other African American Artists to come with me, and Wali never hesitated. He would simply ask, "Where do you want me to go and when do you want me to be there?"

At age 66, Walt "Wali" Neil, took his Solar transition around the sun peacefully on Sunday, June 21, 2020, during the Summer Solstice, after succumbing to cancer.

Wali, as he is affectionately known, was born February 19, 1954, in Columbus, Ohio. He was an Ohio mural and visual artist, singer extraordinaire, drummer, educator and citizen of the world. His murals have been a part of the community landscape in Columbus, Cleveland, and Euclid; Atlanta, Georgia; and St. Thomas, Virgin Islands. He was also an accomplished vocalist, drummer, and teacher of the arts. He believed in the goodness of humanity and became a citizen of the world, but a lover of the African Diaspora, where he taught art and music courses in the fishing villages of Ngor in Senegal, West Africa. He was a consultant to Harambee II, Wholistic Stress Control Institute in Atlanta, Georgia. His art has been seen at the King Art Complex in Columbus, Ohio. He worked as an artist-in-residence at the African American Museum, was a participant artist in the Chalk Festival at the Cleveland Museum of Art, and showed his work at both Cleveland and Euclid city halls and libraries. Several of his murals can be found at the Shore Cultural Centre in Euclid, the city where he resided with his beloved wife, Denise Goodrich Neil, for nineteen years.

Wali was an "Artist of the Spirit" who majored in commercial art. His mentors were the likes of inspired artists Tom Pannell, Ed Colston and Bill Agnew, who all ushered his consciousness into the most challenging profession on earth: "being an African American Artist in America!!!"

"I love you Wali, and my Soul and Heart are glad that our journeys were divinely intertwined!"

Gwendolyn Garth, Creative Art Therapy Specialist and Founder of Kings & Queens of Art

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Still from *Fantastic Fungi*, 2019

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ABATTOIR

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2020

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GWENN THOMAS
SEPTEMBER 10–OCTOBER 15

SHEILA PREE BRIGHT
RUDDY ROYE
OCTOBER 22–NOVEMBER 28

SMALL WORKS
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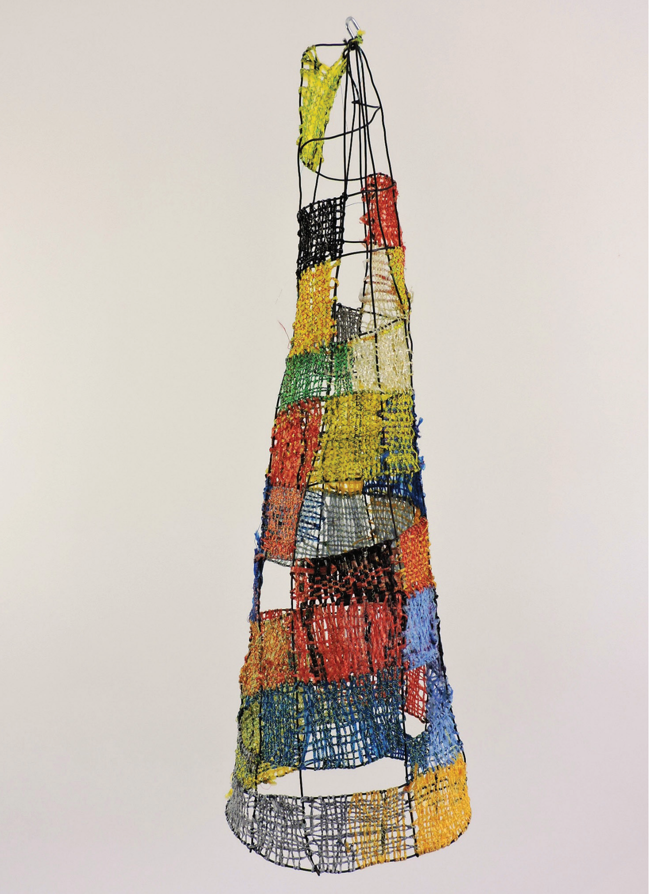
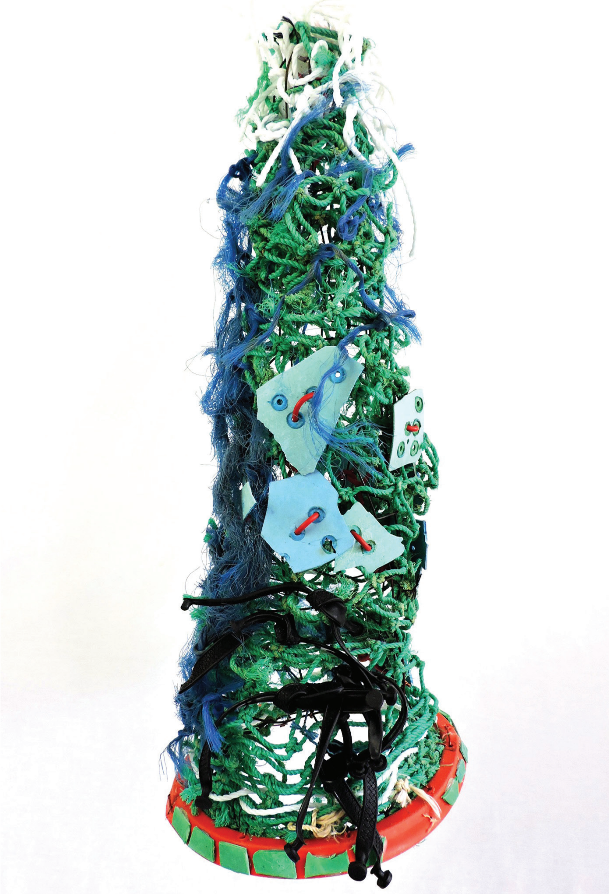
High Art Fridays Challenges the Global Plastic Epidemic

by Ron Shelton



Hat by Taeyoun Kim2 (Korea). Images courtesy of High Art Fridays.



Hat by Patrick Tago Turkson (Ghana)

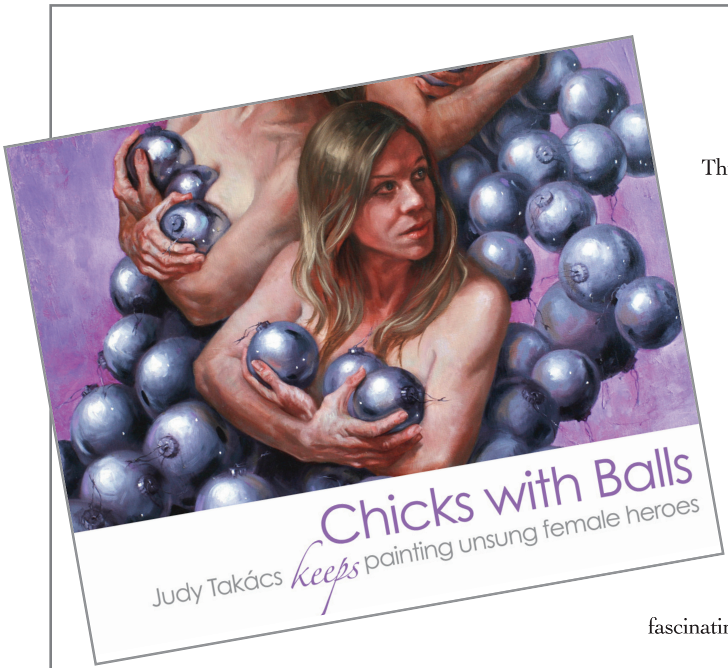
HIGH ART FRIDAYS (HAF) is an eclectic assembly of local and international artists working in a wide range of materials and iconographic ideas to address critical social, historical, and environmental issues through art, education, and community engagement.

For the past four years, HAF has focused much of its attention on the current global plastic epidemic, featuring artists around the globe who are challenging this phenomenon by the incorporation of plastic as a medium in their work. Thus, HAF's "plastic trash into art" has gained momentum over the past several years.

The Cleveland Foundation's Minority Arts and Education Fund (MAEF) recently granted HAF funding to explore this project further. The project, HAF Connects, is connecting eleven artists—seven from Northeast Ohio, two artists from Ghana, and one artist each from Korea, El Salvador, and Los Angeles. Hand-built wireframe cone structures called "Art Hats" were given to each of the artists to embellish with plastics that plague their communities. HAF Connects will engage on several local virtual platforms to educate the community on the hazards of plastics. Plastic "Art Hat" workshops are scheduled this coming summer and fall at Cleveland Parks and Recreation, Rainey Institute, Art House, and several other locations.

The project just completed a virtual art residency with Mozambique's emptyroom.art. These workshops will generate a vast collection of Art Hats, which will culminate in our first *Art Hat* exhibition at Art House, tentatively scheduled in December. Several of the platforms will welcome community engagement and participation.

For more information, please contact us at info@highartfridays.com and visit us at highartfridays.com.



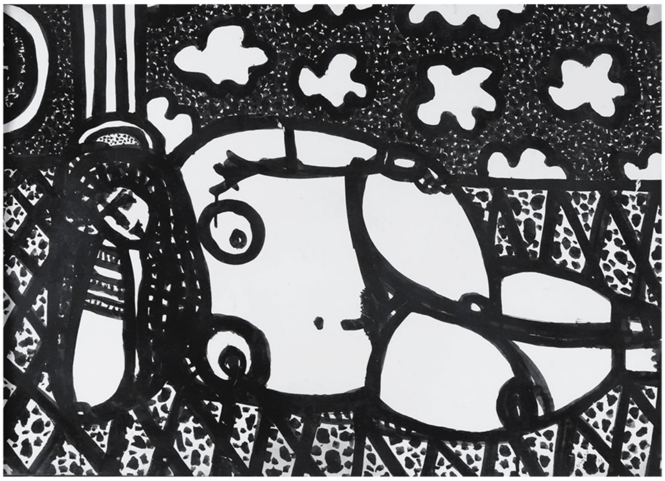
Chicks with Balls
the sequel

This stunning continuation of the original Chicks book features 33 new portraits of female courage in words and paintings.

Launched February 2020 at the **Zanesville Museum of Art** opening of **Chicks with Balls: Judy Takács paints unsung female heroes,** the book is now available exclusively at judytakacs.com…the online shop
8 x 10 hardcover, 76 pages, 55 color images…$50

Catch Judy Takács via facebook live each week for
LIVING FIGURATIVELY
the show that asks the question,
Why not fill your home with the fascinating faces and figures of people you don't even know?
Why not fill your home with figurative art?
Thursdays 6:00 PM EST

ATTENTION Designers and Collectors



Joseph Glasco (American, 1925–1996) Liz, 1973, ink on paper

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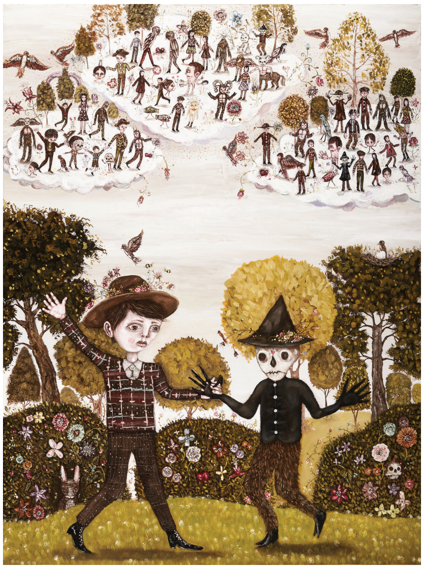
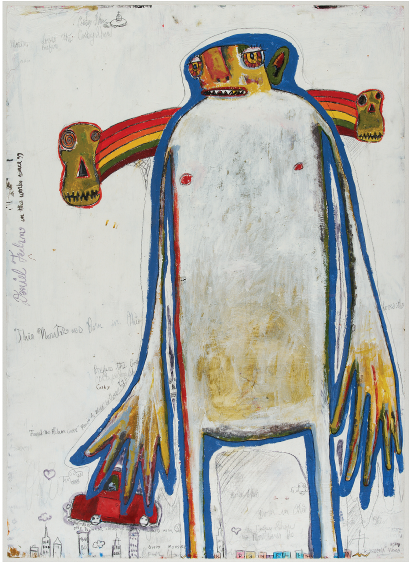
Daniel Ferlan: 20 Years

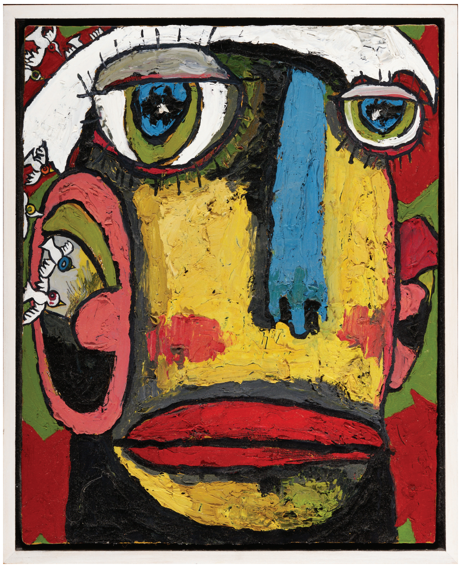
by Wynter Whiteside, co-curator



Works of Daniel Ferlan, all courtesy of Mansfield Art Center: Hoofs dragging my Dear's feet, 2019



Daniel Ferlan, Ollie, 2003, 36 x 26 inches, Mixed Media, from the collection of Thomas Arlen Wagner.



Daniel Ferlan, Untitled, 2004, 20 X 16 inches, Oil, from the collection of Thomas Arlen Wagner.

THIS EXHIBITION represents the most comprehensive presentation of Daniel Ferlan's career to date. Showcasing artworks from 1998 to present, it comprises more than 75 pieces specifically choreographed into "eras" of his work. This visual timeline can be compared to a gigantic story book that enchants and immerses the viewer into Ferlan's reinvented folklore-like tales. The mass display ranges from imploding bold-lined, textured paintings to an appealing contrast of newer works that entail intricate, miniature characters placed strategically in Dutch-like landscapes. Hauntingly beautiful creatures, blooming lands of color, and personal symbolic relics all loosely imply various historical art references, naturally formed within the artist's psyche. Despite Ferlan's work being highly introspective, they are still able to be digested by any spectator, no matter what filter is applied.

Collector Thomas Arlen Wagner has supported Ferlan's creative vision since the beginning. While initially attracted to the early impasto paintings, the transition into the meticulously detailed oil paintings all made conceptual sense to Wagner. "Ferlan's work is a perfect representation of my collection due to their authenticity, curious depictions of life, and the dark playful energy that they all evoke." A large portion of the art on view will be from Thomas Arlen Wagner's personal collection, as well as borrowed from other private collectors.

"Viewing Ferlan's work from the past twenty years all under one roof is a work of art in itself," states Mansfield Art Center's Executive Director George Whitten. The progression and subtle similarities that emerge from Ferlan's early Fine Art career to the current, showcases how narrative driven his work is. Characters grow and merge into other painted 'beings' as the years progress. Ferlan's large palette knife paintings dwindle down to minuscule brushes as time progresses. Symbolic forms found within the work can be repeatedly tracked throughout the exhibition, translating to various psychological portraits of his inner psyche.

The downstairs gallery will debut Ferlan's brand new show entitled *The Dragging of a Dear*. This show is a beautiful prelude for what churns in the upstairs gallery.

View the blog on wynterwhiteside.com to follow along with the making of *Daniel Ferlan: 20 Years*.

This exhibition is presented by Hudson and Essex, and Cypress Hill Winery.

MANSFIELD ART CENTER

700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

DANIEL FERLAN: 20 YEARS | OCTOBER 4-NOVEMBER 1
THOMAS ARLEN WAGNER, CURATOR AND WYNTER WHITESIDE, CO-CURATOR
OPENING RECEPTION 3-5PM SUNDAY, OCTOBER 4

Still Kicking

by Kim Baxter

Flux Metal Arts, now eight years old, offers safe classes during the COVID pandemic by taking precautions, including sanitizing surfaces, installation of Plexiglass sneeze guards, reduced class sizes, and close-up video on a large screen TV so students can clearly see demonstrations from a distance.

IT'S HARD TO BELIEVE we opened eight years ago! So much has happened in the last year—So much. This fall things are understandably a tad different at the studio.

Many of the region's in-person local-artist sales are cancelled this year, but our artist gallery is OPEN again. Featuring over twenty of your favorite local artists from across Northeast Ohio, a clean and safe jewelry shopping experience awaits you.

At Flux Metal Arts, we have installed new safety protocols in the studio classroom. Jewelry workbenches are spaced out, with the added protection of plexiglass "sneeze guards" in place. Class size is currently reduced to six students, and wearing masks is required for all. Plenty of handwashing and cleaning happens throughout the day so we have freshly sanitized tools and benches for you to use. A camera above the teaching bench projects onto a wall-mounted 55-inch TV, allowing students to view close-up demonstrations clearly, while comfortably observing social distancing. We have a range of in-studio classes to select from, including our popular Introduction to Jewelry & Metalsmithing, enameling, metal casting, and more. Look for some "to be announced" online classes as we hope to forge into a new frontier of technology and remote class offerings this fall.

Some of our programming may change as time allows; nevertheless, one thing is for certain: our mission remains the same. We will continue to offer a wide variety of comprehensive classes and workshops in jewelry making and metalworking for students and artists of all levels. We encourage creativity and exploration, and celebrate our diverse artistic community.

As we approach our eight-year anniversary, we hope to celebrate our talented community of students and instructors with two special events. Our *Annual Student and Instructor Exhibition* tentatively opens Friday, November 6, and runs through Saturday, November 21. Join us as we celebrate their latest jewelry and metalworking creations. The opening reception might be a little different this year, so we encourage you to follow us for updates as circumstances allow. However, we plan to continue the tradition of door prizes and the presentation of a people's choice award. Many works will be available, and it's a great way to get a jump on your holiday shopping and support local artists.

Our annual Open House continues the anniversary celebration on Saturday, November 7. Free mini workshops and demos will be scheduled throughout the day for all to enjoy either in person or virtually—only time will tell!

This fall we invite you to visit fluxmetalarts.com for current updates on classes and events as we navigate these uncharted waters together.

FLUX METAL ARTS

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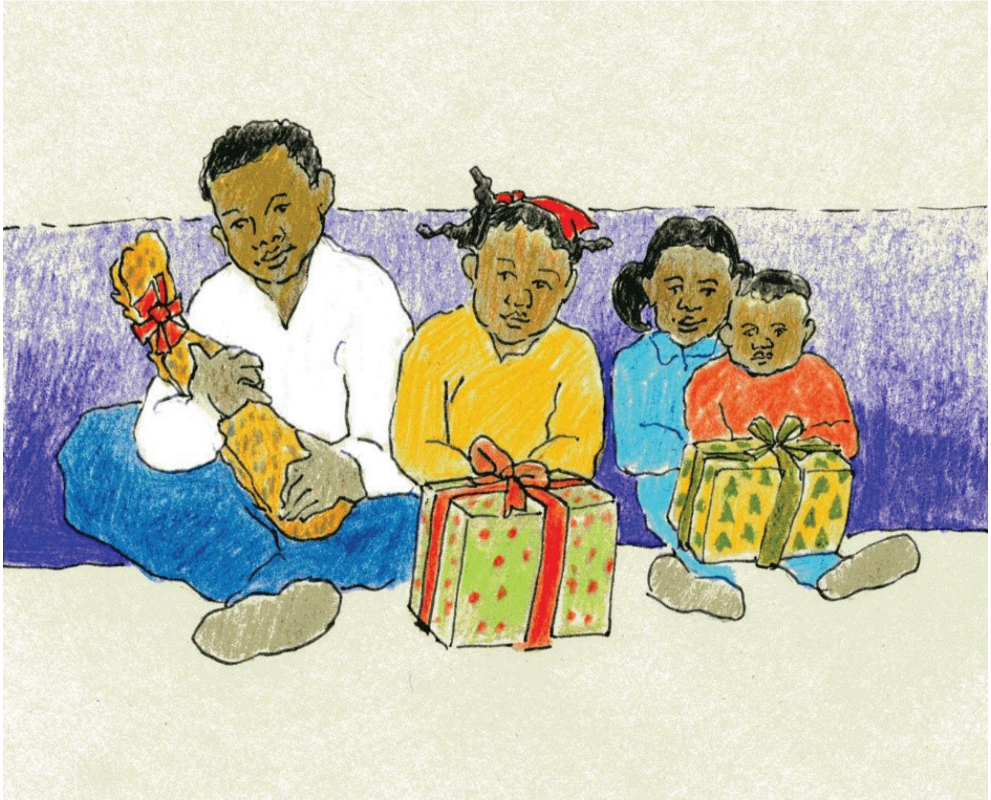
8TH ANNUAL STUDENT & INSTRUCTOR EXHIBITION | NOVEMBER 6-21
OPENING RECEPTION 6-9PM FRIDAY, NOVEMBER 6 (TENTATIVE)

ANNIVERSARY OPEN HOUSE | 10AM SATURDAY, NOVEMBER 7

ABC in a Time of Upheaval

by Bette Bonder



Gene Epstein, Illustration for *But it Don't Feel Okay*

ARTISTS may be uniquely positioned to weather times of crisis. Their activities can focus attention on social and environmental concerns and provide emotional outlets for everyone.

As the COVID-19 pandemic unfolds, Art Books Cleveland members have found solace in pursuit of their art, but with new twists that alter the process and product. Laura Martin notes that her progress on new collage projects was so slow and "different from my usual kinds of book-making or paper-cutting that it sort of concealed itself from me!" Shari Wolf indicated that staying home has allowed her greater productivity—adding mask making to her portfolio. Rachel Morris notes that "I actually find myself more interested in process over product lately. I think it is a coping tactic after hearing the daily virus infection numbers, deaths, shootings. One month I cut out two hundred butterflies. What do two hundred butterflies amount to? Then I started cutting out leaves. What do three hundred leaves look like?"

Such benefits are counterbalanced by significant challenges. Limits on in-person social interaction have altered opportunities for shared discussion and critique of work. Gene Epstein reports that her sketching group now meets online to discuss online assignments the group takes on. While artists often work in isolation, social support and regular discussion of works-in-progress have been an important part of artistic endeavors that require rethinking.

One thing that has not changed is the commitment by many Art Books Cleveland members to social justice issues. The ABC show in 2019 at the Morgan Conservatory, *A Moral Compass*, included works considering economic disparities, environmental degradation, and race relations. For example, the larger political context underscores the relevance of work by member Diane Britt on migrant issues. And 2019 also saw successful continuation of the Art Books Cleveland program at the Cleveland Public Library Sterling Branch designed to provide creative outlets for children in the Central Neighborhood.

As the movement for racial equality and social justice has exploded recently, members have found a variety of new artistic activities to make a contribution. Gene Epstein, working with African-American authors of children's books, has illustrated But it Don't Feel Okay, by John Ballom, Jr. (in press) and *The Sermon* by Cheryl Goggans.

Our 2020 shows have been postponed, but Art Books Cleveland is looking forward to a spring 2021 show at Beachwood City Hall, by which time we hope the immediate crises have passed.

A Pause: Reflection and Change at the Morgan Conservatory

by Jacqueline Bon

Although the Morgan's doors have been closed throughout the pandemic, our urban garden used to grow fibers for papermaking is thriving. ABOVE: Kozo (paper mulberry) which we harvest each year for Japanese papermaking. LEFT: Milkweed, a native pollinator also used for papermaking.

"TIMES ARE TOUGH, and they've challenged everybody," reflects Tom Balbo, founder and artistic director. "I started with the concept for the Morgan in 2006. This must be unlucky 13."

This summer of closures, postponements, and uncertainties has caused us to realize that often the most memorable experiences of art involve crowded spaces. Back in March, we canceled the opening reception of our most packed event of the year and launched our *National Juried Exhibition* digitally. We also canceled our summer workshop season, which included 25 paper arts classes taught by national artists.

Gradually, the cautious optimism that we would return to a new normal sooner than later was met with the reality that this pandemic is following us into the future. Since April, the Morgan's staff have been furloughed. We have postponed our 2020 gallery schedule and artist residency program until we're certain that we've developed an informed and intentional approach to safely reopening. This year's residency program included two artists traveling from Chile, one from Australia, and six national artists.

"Through the tough times, we're trying to keep the vision of the Morgan intact. Although it has been eerie to see the building empty throughout the summer, our garden is hopeful and the birds and butterflies have returned," Balbo says.

During this pause, we've also begun to reimagine the future of our programming. The Morgan is located in between Cleveland's MidTown and Hough districts; Balbo also owns a private studio in the latter. "I've been active in the Hough area for thirty-some years. This neighborhood has given me a lot. In this time for reflection, I've found that we need to be more proactive in being an equitable organization," he says.

We hope to fully reactivate in 2021. This will include renewed plans to support, engage, and amplify the voices of artists of color through all aspects of our programming and community. It will also include digital programming, such as workshops, gallery exhibitions, artists interviews, and studio visits.

As for the remainder of 2020, we're tentatively planning to display our *National Juried Exhibition* with timed gallery entry, and to host a socially-distanced kozo harvest in November. In a world forever changed by the pandemic, we believe more than ever in the necessity of creativity and the power of collective expression. Together we'll adapt, persist, and remain creative.

Keep updated on social media. Facebook: The Morgan Conservatory; Instagram and Twitter: MorganPaper

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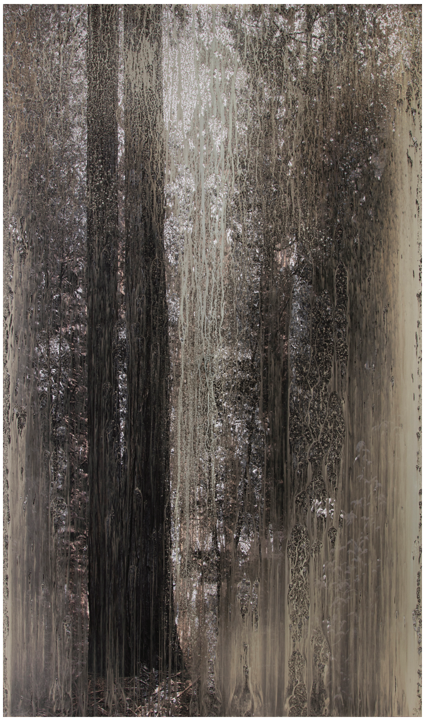
ONE and *(Human) Landscapes* at Transformer Station

by Laura Ruth Bidwell


Matthew Brandt, AgXID9A, 2017, Silver on Silver gelatin print mounted on aluminum, 71.5" x 41.25"

Dave Jordano, detail Industrial Yard 5, Cleveland, 2019, Archival Pigment Inkjet Print, 36" x 47"

ONE is a group exhibition of unique photo-based and camera-less images. Artists used their own bodies to make photograms or let the sun burn through the paper. They threw chemicals onto photo paper in darkened rooms; pulled colors out of trays without using a camera; etched, poured, and experimented with printing on unexpected surfaces; or pushed the image even further with wax, thread, weaving and combinations of objects. Photographers in the show include Matthew Brandt, Lauren Davies, Hernease Davis, Sam Falls, Chris McCaw, Kyle Meyer, Joseph Minek, Richard Renaldi, Mariah Robertson, Christopher Russell, Laura Ortiz Vega and Wilmer Wilson IV.

(Human) Landscapes are images of Cleveland at night by the Chicago-based photographer Dave Jordano. He was invited to explore various neighborhoods within the city to discover and photograph whatever inspired him. He found that "hope and the efforts of those who gave remained, whether in neighborhood street corner bars, small grocery stores, churches or even industrial complexes." The images are alive with the mysterious glow and colors of nighttime Cleveland.

We are grateful to be open during these strange yet inspirational times and look forward to welcoming guests to share and enjoy the visions and colors that artists have to offer us.

TRANSFORMER STATION

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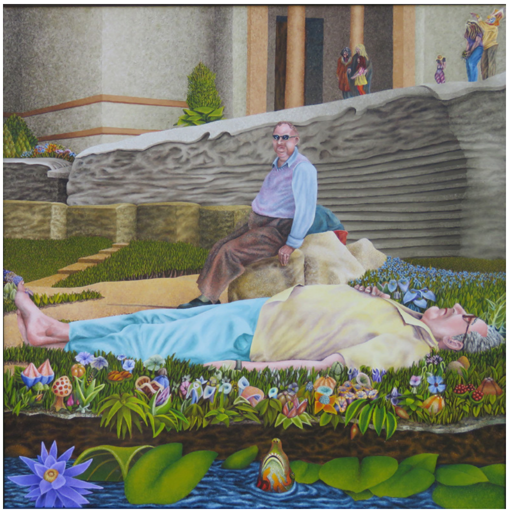

2019 Best in Show, The Discovery, Joe Stavec

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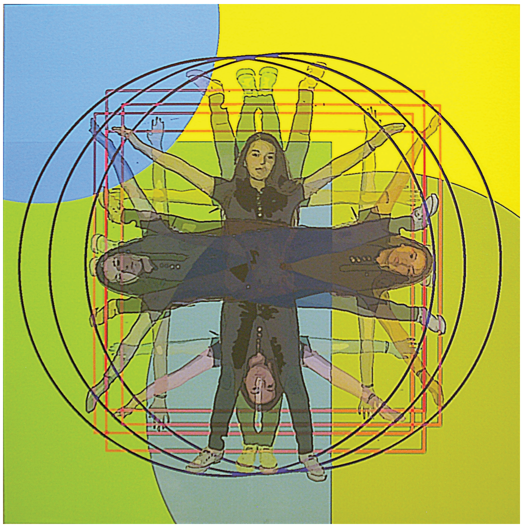
Work-in-Progress

by Laila Voss



FAR LEFT: Student makers at Art House. LEFT: Vitruvean Teen, 3 X 3 feet, digital output combining analog and digital sources, one of a series of collaborative efforts by New Tech West High School Students working with noted artist Augusto Bordelois through Art House's Urban Bright program.

THAT WE ARE STILL IN THIS PLACE after so long and so much work has been done to dismantle the racial and social inequities that are too deeply embedded in the fabric of our country is unconscionable—it is painful, tragic, inexcusable. The knowledge that it is based on power, economy, and divisive strategies set to disempower targeted groups only serves to amplify the senselessness of it and its basic inhumanity. The end result is that it makes us weaker, less. Humanity is so much more than the motives that have driven these economic and political constructs. Yet, here we are: poised at another critical historic moment. We can't let it get washed away in the crush of the day-to-day and the uncertainty of the current environment.

Art House, Inc. fulfills its mission by providing access to quality art instruction, materials, and equipment to people of all ages through workshops, in- and after-school programs in Cleveland schools, and other outreach events. Most of the programs are free and designed to encourage critical thinking and self-esteem, build confidence, and open doors to broader possibilities.

We do have successes. Our artists often focus projects around self-worth and empathy. Early in my tenure, two boys often came to Art House to make something, and one day they needed supplies so they could work on their own project about anti-bullying. Repeatedly, I have observed individually-minded children come together to work towards a single goal and to help each other to succeed. Students have been empowered to act after being introduced to innovative ideas. Our teaching artists help children with special needs to create and grow. The Art House clay studio is currently servicing our senior population. We provide as much Spanish content on our social media platforms as possible in an effort to invite and include more Latinx members of our community. But is what we do enough? Do our programs get at the root causes of social and racial injustice, or only inadvertently maintain the status-quo?

Perhaps we make some progress; all the work is slow. At times I feel that what we do will never be enough. Art House employs a diverse roster of artists, interns, and volunteers. Our board also contains diversity, but, in the end, it is still a white-run entity. Board, staff, and artists share a broad vision. We reflect, make progress on our commitments, and, we will evolve. It is good to be uncomfortable. There is always more work to be done.

Check out our website and social media platforms for virtual lessons, dialogues, Creative Fusion projects, and more.

ART HOUSE, INC.

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arthouseinc.org
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EXHIBITION: TWO ART HOUSE ARTISTS | TBA
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Utter Nonsense, last words, Eleanor Roosevelt, d. 1962 (detail)

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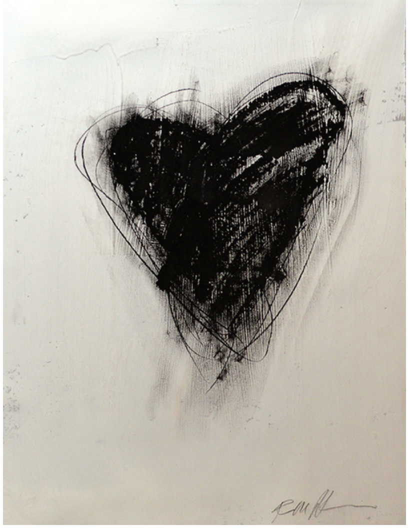
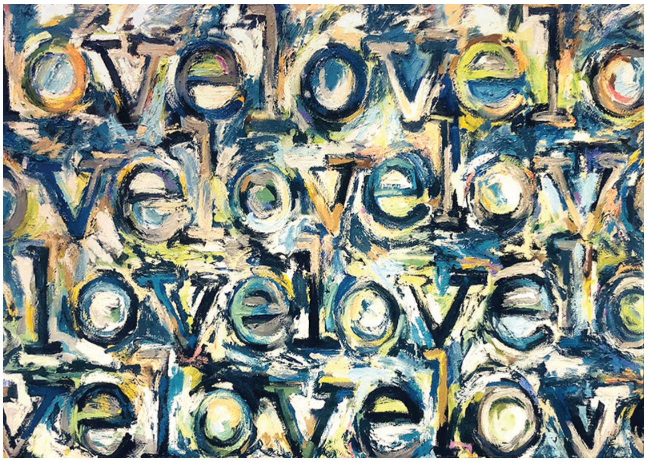
Bonfoey Gallery Seeks Artists of All Backgrounds

by Diane Schaffstein



Robert Robinson, Visual Vocabulary No. 4, 27" X 20"



Kirsten Bowen, Love, Love, Love, 2019

OVER THE YEARS, we have represented the works of artists from many ethnicities and orientations. Our goal is to present fine quality work regardless of an artist's background or professional training. We review the work of many artists throughout the year looking to maintain this quality level. However, this benchmark does present an encumbrance to our ability to always maintain a diverse stable. Looking to the future, we will continue to reach out to artists of all backgrounds to enlarge and grow our stable.

We seek to be community minded by hosting exhibits and events at the gallery that benefit various charitable causes and organizations.

Last year we were thrilled to have the opportunity to exhibit the powerful works of Darius Steward and to host his three gallery talks. Beyond the show and talks, we were able to place his works in important collections throughout the city. We hope this has helped to highlight this talented artist's work for a national audience.

Also, our spring show event in March of 2019 benefitted and raised funds to support the YWCA's Norma Herr Women's Center in downtown Cleveland. The proceeds were used to continue their mission of advancing social and economic mobility to disadvantaged women.

Bonfoey hosted the ArtHeals benefit for Cleveland Catholic Charities and the Bishop Cosgrove Center. Clients of the Cosgrove Center were instructed in painting and drawing by Guy-Vincent Ricketti, a professional artist. Their works were hung at the gallery and offered for sale during our opening. All proceeds benefitted the Cosgrove Center and the adult students of the ArtHeals program.

As of July, we are uncertain of our fall schedule. The coronavirus pandemic and ten-week closure continue to impact our business. We reopened in June and are hoping to reconnect with our clients, artists and supporters. Unfortunately, as of today, groups of ten or larger are forbidden, so large gallery openings will not be happening anytime soon. We are pivoting towards more virtual opportunities through our website and looking at smaller opening events, as we find new ways to connect and experience the wonder of art.

Please call or visit our website for details.

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Mimicking the Masters, and more at Cleveland Print Room

by Jeff Curtis

Cleveland, Abby Road, photo by the late Stephen Bivens.

CLEVELAND PRINT ROOM has been building our online, remote-learning offerings for students since going into shutdown mode this past March. Our Mimicking the Masters series features short videos on ten photographers from Teenie Harris and Lorna Simpson to William Eggleston and Sophie Calle, presented in partnership with Tri-C's Creative Arts Academy.

Teen Institute youth are engaged in weekly *CPR Photobox* online sessions, with our teaching artists, mentors and Social Emotional Learning therapist Ben Zimmer, creating and sharing their amazing work made at home. Photos will be featured in an upcoming online show and in public art later this year.

We have continued our commitment to capturing the city through our *Capturing Cleveland Initiative* with two local photographers, Brandon Peck and Ilenia Pezzaniti, covering Cleveland and its suburbs during the recent lockdown and civil unrest. In conjunction with the Cleveland Public Library and funded by the Ohio Arts Council, their work will be shown at the Print Room next year, permanently archived in the CPL Photography Collection, and displayed around the city as public art.

As Cleveland mourns the loss of our friend, photographer, and Print Room teaching artist, Stephen Bivens, we are working with his wife, Jennifer, to set up a memorial fund in honor of Stephen and his commitment to teaching photography and serving as a beloved mentor to our students. For starters, we can confirm that WALL 5 in the Print Room gallery will become a space dedicated to emerging photographers and be memorialized in his name.

CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
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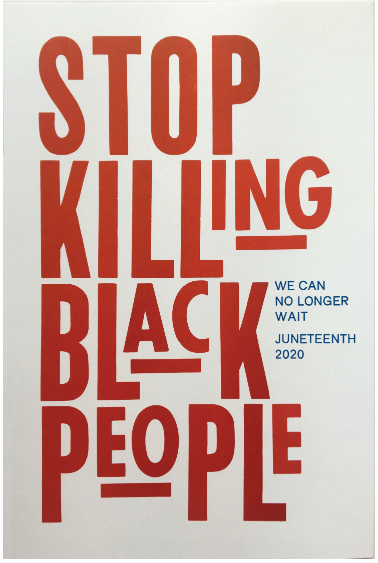
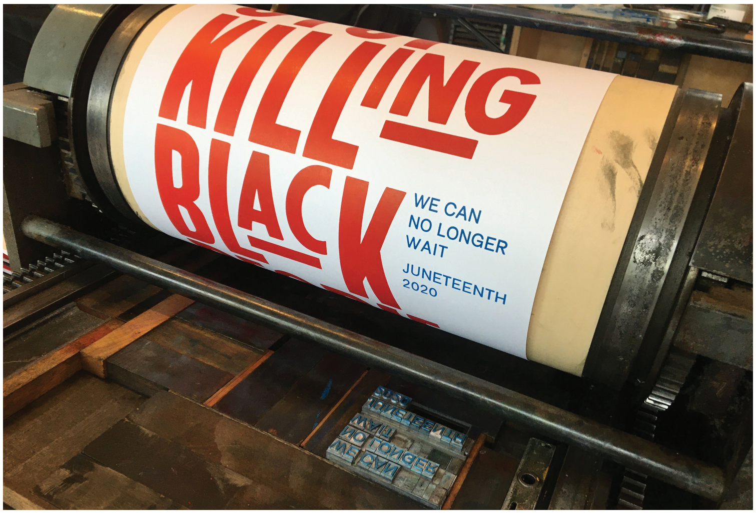
Make Ready for the Revolution

by Brittany Hudak





Ben Blount, Letterpress Poster, 2020

"You have to act as if it were possible to radically transform the world. And you have to do it all the time."
—Angela Davis

"Makeready" is the technical term for the process of readying your press for printing. Letterpress printing instructions caution novice printers not to forget the all-important makeready before rushing into a print job. The term inspired the title *Make Ready for the Revolution*, an online exhibition hosted by Zygote Press this fall that asks letterpress artists to ready their presses for revolutions, uprisings, and upheavals big and small—whether that means reaching back into history, engaging with the present, or imagining more just futures.

The original exhibition was scheduled to be a part of the 2020 Mid America Print Council conference at Kent State University, which has been postponed until fall 2022 due to COVID-19. Curated by letterpress printers Wendy Partridge, Erin Adair, and Bob Kelemen, the show will be presented online October 1 to November 13.

Ben Blount, one of the artists in the show, is a Detroit-born graphic designer and letterpress printer. His work explores questions of race and identity and the stories we tell ourselves about living in America. A believer in the power of the printed word, Blount aims to create work that has impact beyond the printed page.

Some of the wood and metal type posters he made in commemoration of Juneteenth will be included in the exhibition. Juneteenth, held on June 19 annually, commemorates the emancipation of enslaved people in the US. As Blount explains, "I think that this holiday is particularly poignant now as people across the country in support of the Black Lives Matter movement are reminding US citizens that Black people are indeed free and should be treated as equals." Blount's hand-set Juneteenth letterpress posters are powerful messages of protest: With their stark block letters they urge the viewer to action—"KNEES OFF OUR NECKS", "STOP KILLING BLACK PEOPLE", and included on each, "We Can No Longer Wait."

As Blount's work demonstrates, letterpress printing, with its history of democratizing the written word and its ease of reproduction, is the perfect vehicle for the expression of social justice values. The exhibition *Make Ready for the Revolution* will explore how letterpress artists use the medium as a tool for political activism and resistance, at a time when the world is screaming for change.

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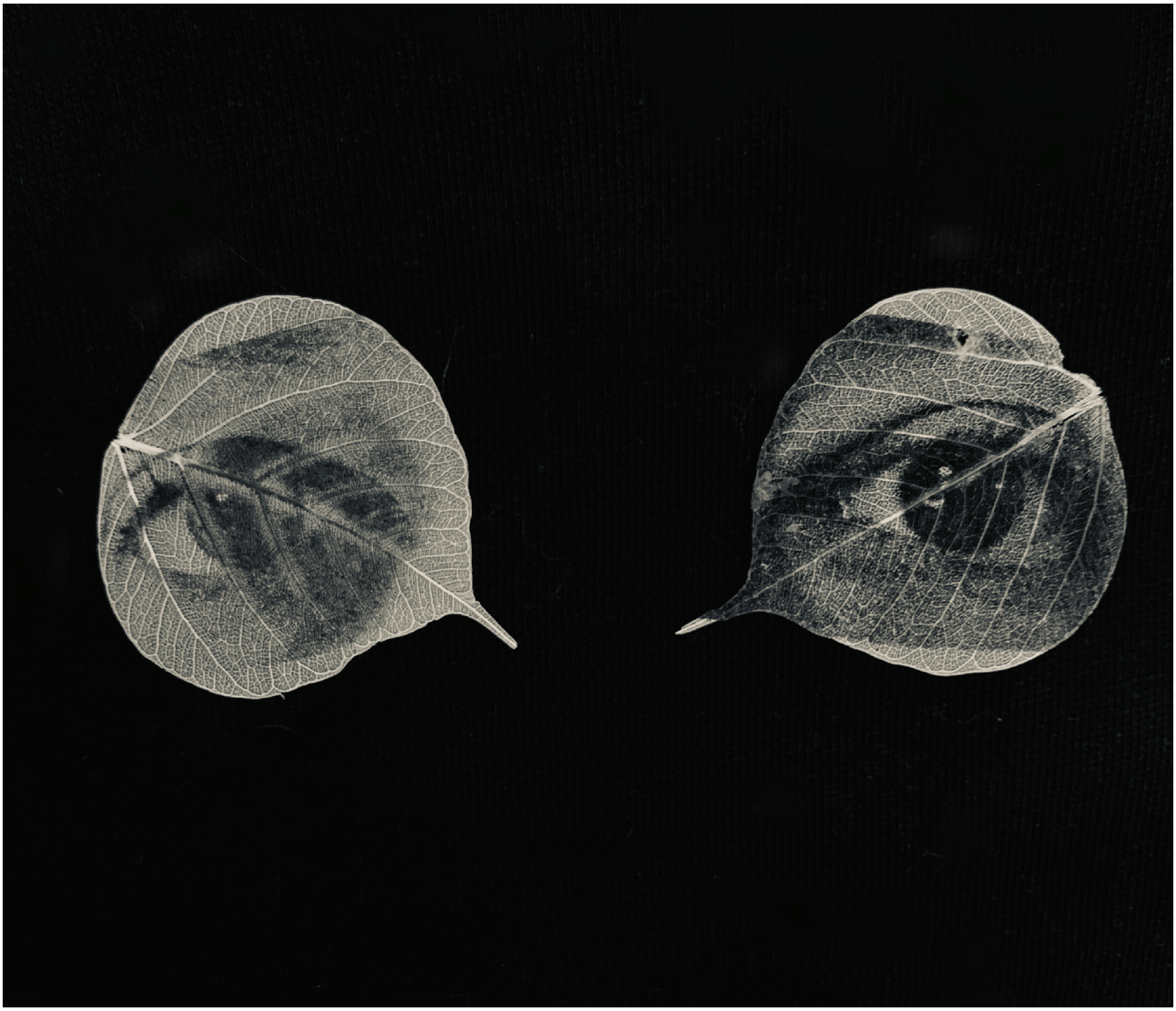
MAKE READY FOR THE REVOLUTION: LETTERPRESS GROUP ONLINE EXHIBITION
OCTOBER 1-NOVEMBER 13
via Mid America Print Council conference (MAPC) Letterpress KSU School of Visual Communication Design

NO(WHERE): CURATOR MATTHEW ROWE | OCTOBER 9-31
OPENING RECEPTION 6-8PM FRIDAY, OCTOBER 9
CURATOR TALK 6:30PM FRIDAY, OCTOBER 9

Samantha Bias at Lissauer Gallery

by Shaker Historical Society Staff



Samantha Bias, Self Portrait, 2020, courtesy of Lissauer Gallery and the Shaker Historical Society and Museum

JOIN THE SHAKER HISTORICAL SOCIETY for its first Artist of 2020 show in our Lissauer Gallery—Samantha Bias. Bias will be showing her collection of photographs entitled *All That Remains*.

All That Remains is an exploration of human nature in the form of ephemeral objects. The emotive anatomy you see interlaced with a brittle leaf: the very essence of fragility, tenderness and connection between individual beings.

Samantha Bias is a Cleveland-based experimental contemporary artist who emphasizes nature and natural objects in her work. Focusing on alternative process, Bias pushes the concept of what photography is and can be. Her muses are depictions of figurative beings and digitally altered photo collage rendering black and white images on objects such as leaves to fuse the natural world with her own imaginative vision.

See more of Bias's work on Instagram at @bias.samantha.

This exhibit will run from September 4 through November 7, with a free public opening reception on Friday, September 4.

LISSAUER GALLERY

The Shaker Historical Society and Museum
16740 South Park Boulevard
Shaker Heights, Ohio 44120
216.921.1201

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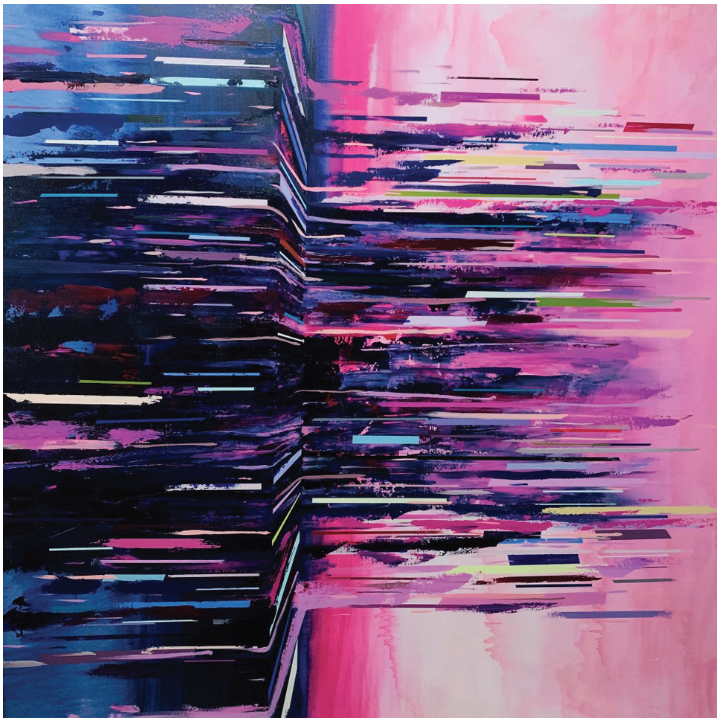
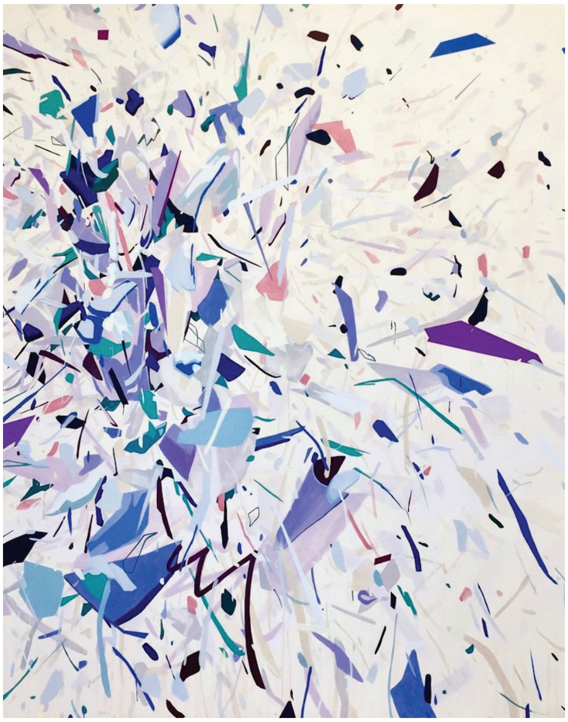
Art for Life

by Chris Roy



Megan Dardis, Transition Phase, acrylic on canvas, 59 X 60 inches, 2019.



Megan Dardis, Beauty in the Breakdown, enamel, acrylic, and oil on canvas, 100 X 86 inches, 2018

MEGAN DARDIS ART—Tremont's newest gallery at 2535 Scranton Road—is an open-and-shut case: Set to open in early spring with a striking collection of her own oils and acrylics. Closed in early spring due to the pandemic.

Yet optimism reigns, and Megan Dardis is confident that, when the establishment opens for good, her colorful, energetic pieces will find an enthusiastic audience. That positivity is evidenced in her work: bright, lively abstracts that offer a message of hope and restoration in a world of chaos and insecurity. A perfect metaphor for the Age of Covid.

Consider Ms. Dardis' backdrop: Formally trained painter with a degree from the Cleveland Institute of Art. Medical sonographer, long practiced in internal imagery. Frequently exhausted mother. These are great credentials for producing art that gently mirrors the roiling human condition. "After all," she observes, "growth is not a streamlined event that arches beautifully into perfection. More often, it's messy and haphazard. My work is a reflection of that process: the recurring cycles of ebb, flow, derailment and recovery."

Which is not to say that deciphering an artist's "inner visions" is key to viewer enjoyment. True, her paintings are otherworldly landscapes tinged with the residue of experience and emotion. But they also are playful and effervescent—enjoyable and accessible at any level.

Ms. Dardis has participated in myriad group and solo shows. In 2017 she also created a twenty-foot outdoor mural that was featured in *CAN Journal* (http://canjournal.org/2017/11/hidden-figures-mural-project/). Together, her work on canvas and on walls calls to mind another allegory: art with a vibrant inner and outer life.

MEGAN DARDIS ART

2535 Scranton Road
Cleveland, Ohip 44113
megandardisart.com

For now, you can see more artwork by Megan Dardis at megandardisart.com. You can see more art in Tremont during Walkabout Tremont on the second Friday of each month, which features art, fashion, music, food, drink and entertainment. Upcoming dates are August 14, September 11 and October 9. experiencetremont.com/featured-events (Due to COVID-19, Walkabout Tremont might not happen. Please check the website and Walkabout Tremont social media for updates.)

CAN 22
TRIENNIAL

WE ARE ALL IN THIS TOGETHER

The ideas that "we are all in this together," and further that "we are stronger together" have never been more clear than during the COVID-19 pandemic. In an expression of that, after consultation with leadership of FRONT Triennial, the Collective Arts Network Board of Directors has voted to postpone CAN Triennial until July and August 2022.

The decision was made in light of challenges faced by all our partner organizations, and the uncertainty created by the pandemic.

The 2022 iteration of the CAN exhibition will coincide once again with FRONT Triennial, engaging audiences with a broad examination of art making in Northeast Ohio.

CAN Triennial appreciates commitments of early support, including grants from the Cleveland Foundation and the George Gund Foundation, and sponsorship from the Cleveland Institute of Art.

CAN began preparing for the second iteration of the regionally focused event shortly after the inaugural exhibit in 2018. Preparations have included discussion with approximately 15 partner venues, mostly non-profit galleries, all clustered in small groups in Cleveland neighborhoods. An announcement of venues will be delayed in light of the uncertainty caused by the pandemic.

The curatorial team began meeting early this year to discuss themes and plans. The postponement of the event and the vast socioeconomic impact of the pandemic will also affect discussions of a theme, and will delay its announcement.

A committee of art dealers has been discussing plans for a second iteration of an art fair, to take place during the exhibition.

CAN will announce venues, a theme, and other details in the coming months.

Artists Archives: What Brings Us Together, or Keeps Us Apart?

by Megan Alves

CRAFTS
Bull
YAMAHA MO6
Red Bull

ABOVE: Los P Performing with Shooting Without Bullets, Image courtesy of Shooting Without Bullets. OPPOSITE PAGE: Davon Brantley, On Sight, Charcoal and pastel drawing

THIS SEPTEMBER, the Artists Archives of the Western Reserve will host *Bridges and Barriers*, a regional photography invitational which asks the question, "What brings us together or keeps us apart?"

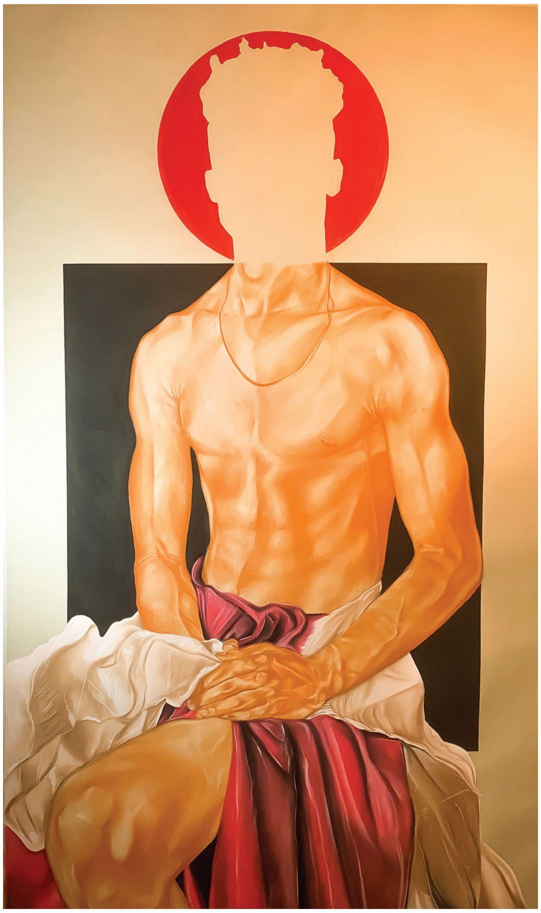
From the most divisive things in our society to unexpected moments of connectivity, each photographer offers a unique vision of the world, calling for awareness while evoking the common nature in all of us. This dynamic body of work spans traditional analog photography, altered digital images, and multimedia installations, while tackling such important themes as immigration, housing disparities, and racial inequity.

Exhibiting Ohio photographers include Jef Janis, Chuck Mintz, Lauren Pacini, and the youth artists of Shooting Without Bullets, a for-impact organization which deploys artistic activism to break down the systemic barriers which prevent Black and Brown youth from thriving.

A virtual opening reception will be held on Friday, September 25, featuring a video tour of the exhibition, remarks by the artists, and a vibrant, multidisciplinary performance by Shooting Without Bullets that blends hip hop, dance and spoken word.

To accompany *Bridges and Barriers*, the Artists Archives will host a virtual panel discussion in October, exploring photography as a tool of social justice. Images have taken a powerful place in the fight against police brutality, both as a way to document crimes against people of color and as a means to inspire civil action. Mass access to cell phones and digital photography have also changed the nature of representation, allowing control of who or *what* is visible to shift from major news syndicates to average citizens.

This powerful program will investigate the ability of images to create both social change and the new face of representation, as well as discuss potential pitfalls of this now ubiquitous media. Panelists



include Amanda King, founder/creative director of Shooting Without Bullets, and Dr. Nicole Fleetwood, professor of American Studies and Art History at Rutgers University. Fleetwood is also curator of *Prison Nation*, a traveling photography exhibition which depicts the "hidden" American prison population, fostering empathy and political awareness to facilitate systemic change.

An additional virtual program will address the geographic divides that have shaped the development of Cleveland. On Wednesday, November 4, Metroparks historian Judy MacKeigan will present "The Infamous Bridge Wars of 1836," an illustrated lecture which shines light on a little-known part of the city's past—the 1836 wars between the east and west banks of the Cuyahoga River.

On November 19, the Artists Archives is thrilled to welcome back select artists from *seenUNseen*, AAWR's landmark 2019 exhibition which combined work from the Kerry and C. Betty Davis collection of African American Art and 32 Northeast Ohio creators. *About Body | About Face* is a small-group, figurative show which explores the representation of African American bodies in culture. Exhibiting artists include Archived Artist Lawrence Baker, Davon Brantley, Amanda King, Lauren Mckenzie Noel, Yvonne Palkowitsh, LaSaundra Robinson and Tony Williams. This mixed media spotlight will feature photography, textiles, and paintings, including a new, renaissance inspired self-portrait by Brantley which challenges the narrow cannon of European art history. *Seen AND heard*, a series of artists talks focused on issues of race and representation, will accompany the exhibition.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

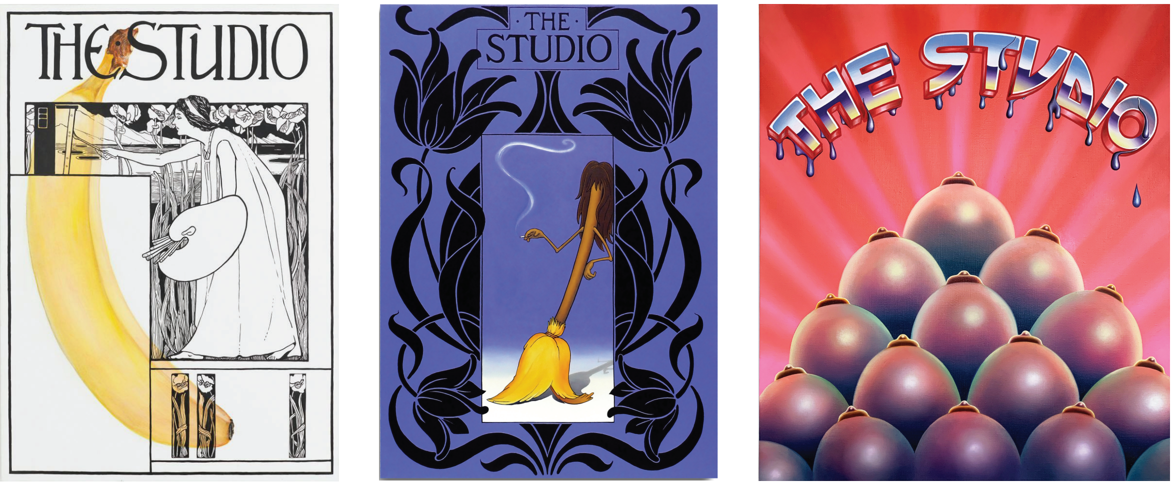
BRIDGES AND BARRIERS | SEPTEMBER 25-NOVEMBER 14
VIRTUAL OPENING RECEPTION FRIDAY, SEPTEMBER 25 ON ZOOM
ART BITES—ART IN CONTEXT: BRIDGES AND BARRIERS PANEL DISCUSSION ON ZOOM
OCTOBER DATE TBA
A dynamic photography invitational exploring what brings us together or keeps us apart. Curated by the AAWR exhibition committee and featuring the youth artists of Shooting Without Bullets

THE INFAMOUS BRIDGE WARS OF 1836 WITH JUDY MACKEIGAN
WEDNESDAY, NOVEMBER 4
ART BITES—ART IN CONTEXT | 6-7:30PM ON ZOOM
Join Metroparks historian Judy MacKeigan on Zoom as she shares a little-known part of Cleveland's past: the 1836 wars between the east and west banks of the Cuyahoga River. Program is FREE; however, please visit artistsarchives.org to register and receive your Zoom link!

ABOUT BODY | ABOUT FACE | NOVEMBER 19 2020-JANUARY 16 2021
VIRTUAL OPENING RECEPTION THURSDAY, NOVEMBER 19
A small group show exploring the representation of African American bodies in culture, featuring regional creators from seenUNseen, AAWR's 2019 landmark exhibition of African American art
ART BITES—ART IN CONTEXT | SEEN & HEARD VIRTUAL ARTISTS TALKS
PART I NOVEMBER 2020: DATE TBA ON ZOOM
PART II DECEMBER 2020: DATE TBA ON ZOOM
Featuring the artists from About Body | About Face. Join leading regional African American creators on Zoom as they discuss issues of representation and culture in their work

Reinberger's *T ITLE TB D* Takes on New Meaning Post-COVID

by Michael Butz



Works of Emily Mae Smith. LEFT: Study for The Studio, Big Banana; CENTER: The Studio, Smoking Broom; RIGHT: The Studio, Mound Land.

T ITLE TB D at the Cleveland Institute of Art's Reinberger Gallery was scheduled for spring but postponed due to COVID-19. The exhibition is now on view, and information about how to see the artwork is available at cia.edu/exhibitions.

The show examines the artist's life in 2020 and features work by ADMIN, Adult Kindergarten, Thomas Barger, Lukaza Branfman-Verissimo, GenderFail, Jeff Kasper, Ariane Loze, Natalia Nakazawa and Emily Mae Smith.

Gallery Director Nikki Woods discussed *T ITLE TB D* with curator Meghana Karnik.

Woods: In what ways has the show transformed?

Karnik: Pre-COVID, it was hard to gauge whether students would be receptive to the anti-professional themes of the show, which counter myths of being an artist. Adult Kindergarten recommended keeping the placeholder title, *T ITLE TB D*, to highlight the grand narrative. I like how unapologetic it is about embracing failure, uncertainty and change. For the classes of 2020 and 2021, the permission to fail, hold leadership accountable, and build a new world is needed.

Woods: What were your criteria for selecting artists?

Karnik: Each has a compelling narrative located in rage, refusal, marginalization, or exploitation. Their barriers are not the same, but together, the artists invite people into their survival journeys. Playful ways of expressing dissent were important to me, as were supportive approaches to conflict and community.

Woods: To me, *T ITLE TB D* is about the artist's relationship with precarity, inequity and conflict. How do these inform an artist's work and life?

Karnik: I think art school education is disconnected from how artists live and work, and specifically, the experiences of BIQTPOC. The pedagogy is still connected to the mythic solo genius toiling in their studio. It's not real, nor does it set students up for even the most conservative forms of art world success. I've never conducted a studio visit the way I was taught to engage in critiques. There's a real predator-prey dynamic that has a silencing effect rather than a sense of care and deep listening.

T ITLE TB D affirms what institutions won't tell you: that working in the arts means you deeply love what you do, that your love of work makes you vulnerable to exploitation, and that your love can be displaced by the anxiety of time and productivity. The show highlights topics not discussed: the importance of mental health, conflict transformation, righteous rage, and community care.

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

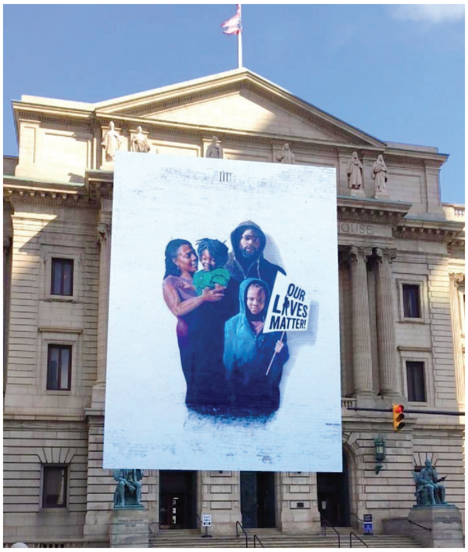
TITLE TBD features work by ADMIN, Adult Kindergarten, Thomas Barger, Lukaza Branfman-Verissimo, GenderFail,

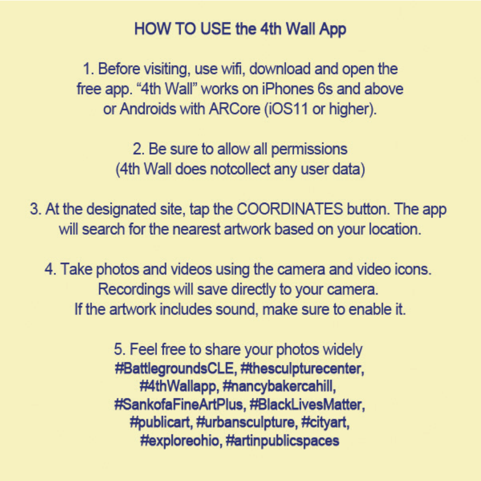
Jeff Kasper, Ariane Loze, Natalia Nakazawa, and Emily Mae Smith.

Opens August 20, 2020 For information, go to cia.edu/exhibitions.

The Sculpture Center: Art in Our Midst

by Grace Chin




HOW TO USE the 4th Wall App

1. Before visiting, use wifi, download and open the free app. "4th Wall" works on iPhones 6s and above or Androids with ARCore (iOS11 or higher).

2. Be sure to allow all permissions (4th Wall does notcollect any user data)

3. At the designated site, tap the COORDINATES button. The app will search for the nearest artwork based on your location.

4. Take photos and videos using the camera and video icons. Recordings will save directly to your camera. If the artwork includes sound, make sure to enable it.

5. Feel free to share your photos widely
#BattlegroundsCLE, #thesculpturecenter, #4thWallapp, #nancybakercahill, #SankofaFineArtPlus, #BlackLivesMatter, #publicart, #urbansculpture, #cityart, #exploreohio, #artinpublicspaces

LEFT: Our Lives Matter mural by Robin Robinson and Gary Williams, presented in augmented reality in front of the Cuyahoga County Courthouse by Nancy Baker Cahill, and visible through her 4th Wall app..
ABOVE: How to Use 4th Wall App

THE RECENT MASS PROTESTS ignited by senseless killings at the hands of police magnify the persistent racism that exists today. The Sculpture Center stands united with the Black community, and we are committed to using our voice to build equity in our community and address systemic racism.

In the past we have used our galleries and exhibitions to advance discussions on race and social equity, and we will continue to provide voice to these issues. Art matters to us because it illustrates the human experience—the wonder of it, the bewilderment of it, and the tragedy of it. It matters because art provides a safe space to meet and talk with one another and find common ground.

On Juneteenth, the Sculpture Center revealed the work Our Lives Matter in augmented reality (AR) by Cleveland artists Robin Robinson and Gary Williams, in collaboration with LA-based artist Nancy Baker Cahill and her free app, 4th Wall.

AR superimposes an image onto a user's view of the real world, and it is redefining the landscape of public art. It is viewable 24 hours a day without environmental damage. Our Lives Matter is geo-located in front of the Cuyahoga County Courthouse and the block-long stretch of Lakeside Avenue. To view it on-site, one must first download Cahill's free app 4th Wall onto a phone or tablet.

Robinson and Williams' powerful mural was created in response to the rise of non-accidental police killing of Black people between 2014 and 2015. It also references 17-year-old Trayvon Martin, who was shot and killed by a neighborhood watchman in 2012 partly because he was racially profiled for wearing a hoodie. The original mural on East 105 and Yale Avenue was created in 2015 with support from the Ohio Arts Council and the United Black Fund of Greater Cleveland.

One of *LA Times* ARTS Faces of 2019, artist Nancy Baker Cahill, explores the tension between violence and healing through immersive media. She created her 4th Wall app to serve as a public art platform encouraging resistance and creative expression.

Our Lives Matter in AR is part of *Art in Our Midst*, The Sculpture Center's new series of curated, outdoor sculpture tours. *Art in our Midst: Cleveland*, co-curated by Andrea Gyorody and Lo Smith, serves as a platform for discourse on issues of racial inequality, while offering residents and visitors a lively, tactile, and safe experience with art during the COVID-19 pandemic. ⊏

THE SCULPTURE CENTER

1834 East 123rd Street
Cleveland, Ohio 44106
www.sculpturecenter.org
216.229.6527

OUR LIVES MATTER IN AUGMENTED REALITY | OUTDOORS AND ONGOING

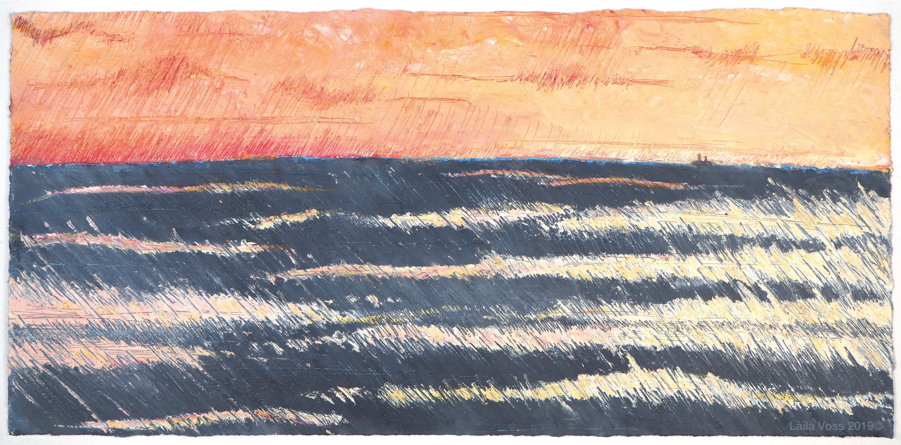
ART IN OUR MIDST: CURATED, SELF-GUIDED OUTDOOR SCULPTURE TOURS
OUTDOORS & ONGOING IN CLEVELAND, COLUMBUS, TOLEDO, & CINCINNATI

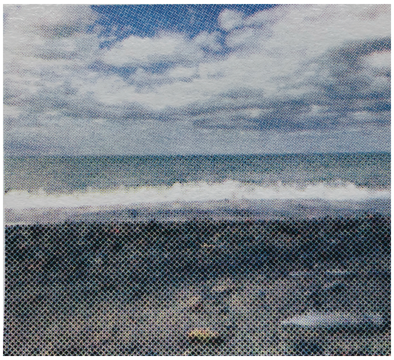
THE SHAPE OF SCULPTURE: RECENT CRANBROOK GRADUATES
SEPTEMBER 12-NOVEMBER 7

AIMEE LEE AND SARAH ROSE LEJEUNE | NOVEMBER 20-JANUARY 16

Women Picturing Cleveland and *Duo* at Worthington Yards

by Liz Maugans





LEFT: Laila Voss, Looking North #10, Oil stick on paper. ABOVE: Bruce Edwards, Horizon #3, detail screen print

THE *WOMEN PICTURING CLEVELAND* exhibition started as the "perfect vision" for a show scheduled back in March. Clearly, this show has significantly shifted gears. What has not changed is the number of talented and active women photographers shooting pictures here in Cleveland (and beyond). Many of the featured artists are mentoring younger women as mothers, grandmothers, daughters, university faculty members, teachers, activists and advocates who range in age from 18 to 83. The city itself becomes a dominant theme in this exhibition—from Cairo to Twinsburg to North Collinwood, through the settings of the Warehouse District, NASA and the industrial flats. Yards Projects is thrilled to present women who have shaped Cleveland photography, including Shari Wilkins, Amber N. Ford, Hadley K. Conner, Aja Joi Grant, Bridget Caswell, Jennie Jones, Nancy McEntee, Yana Mikho-Misho, Da'Shaunae Marisa Jackson, Lena Simovic aka Lena Atomika, and Anastasia Pantsios.

What happens when two independent artists have a shared partnership in the work they make together? What occurs when their private and professional practices collide as close friends, family members or life partners? Exhibiting together are Robin Robinson and Gary Williams, Laila Voss and Bruce Edwards, Todd Leech and Stephanie Craig, Alessandro Ravagnan and Devin Hinzo, Annie Peters and A. D. Peters, Erin Guido and John Paul Costello, Kate Snow and Eagan Rackley, Jacques Payne Jackson and Kristi Copez, Pita Brooks and Kristen Rogers, and Wendy Partridge and Lisa Rainsong.

Two of the artists in *DUO*, Laila Voss and Bruce Edwards, have shared a studio for more than twenty years. Bruce has been making screen prints from photographs for the last ten years, coming from a practice of sculpture and performance; Laila has been doing large scale multi-media installations, sculptures, drawings and public art projects. The most recent work that Laila has been creating are images of water and sky rendered in oil paint sticks on paper. Each piece has a strong horizon and a vibrant textured surface.

Bruce had been creating two bodies of work that relate to his relationship with his father and photographs that were taken by his dad and rendered in print by Bruce. When this series was complete, Bruce began a series of pieces that responded to the work that Laila has been creating: he started taking photographs of Lake Erie and using these to make prints, exploring a smaller scale that is more intimate. A dialogue occurred between them inspired by the lake and expansive sky near their home in North Collinwood.

These dynamic duos will present collaborations: cross-disciplinary and synergistic works made independently or collaboratively. *DUO* will celebrate the respective influences, support, challenges and vicarious impacts artists contribute as they make and produce together.

YARDS PROJECT SPACE

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

WOMEN PICTURING CLEVELAND | SEPTEMBER 12-OCTOBER 3
EXTENDED OPENING NOON-4PM SEPTEMBER 12
A virtual presentation by Jennie Jones will also be scheduled during this exhibition.

DUO | OCTOBER 10-NOVEMBER 21
EXTENDED OPENING NOON-4PM OCTOBER 10

THANK YOU TO OUR ADVERTISERS

CAN survives with help from a whole network, but never has it been more important to have the support of our advertisers. In addition to the members of CAN, the foundation community, and a growing list of individual donors, these advertisers make it possible for Northeast Ohio to have magazine dedicated to art of the region.

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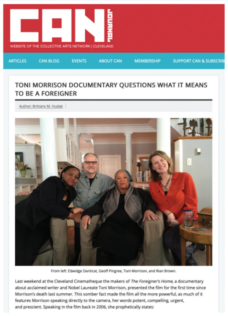
CONGRATULATIONS!

At its 2020 All-Ohio, Excellence in Journalism Awards, the Press Club of Cleveland recognized work by two of *CAN Journal's* writers.



TONI MORRISON DOCUMENTARY QUESTIONS WHAT IT MEANS TO BE A FOREIGNER

Author: Brittany M. Hudak

From left: Edwidge Danticat, Geoff Pingree, Toni Morrison, and Rian Brown.

Last weekend at the Cleveland Cinematheque the makers of *The Foreigner's Home*, a documentary about acclaimed writer and Nobel Laureate Toni Morrison, presented the film for the first time since Morrison's death last summer. This somber fact made the film all the more powerful, as much of it features Morrison speaking directly to the camera, her words potent, compelling, urgent, and prescient. Speaking in the film back in 2006, she prophetically states:

BRITTANY M. HUDAK won **First Place** in the Reviews/Criticism category for her review "Toni Morrison Documentary Questions What It Means to be a Foreigner." As the judges said, it is an *"Engrossing story of an improbable film."*

MICHAEL GILL won **First Place** for his quarterly column, "Welcome to *CAN Journal*." The judges said these *"well thought-out, forward thinking columns give readers fresh insights and perspectives into Northern Ohio Culture. In one he explores how the region's museums are redefining their role as repositories and becoming more relevant and diverse. In another, how Cleveland's Cuyahoga River has evolved into a catalyst for and symbol of the city's transformation."*

It is a privilege to be able to do this work, and we are honored and humbled to be recognized by our peers.

THE CLEVELAND FOUNDATION PRESENTS

CREATIVE FUSION

We count. We have stories to tell. The Arts are essential.

Since our last update on the effect of COVID-19 on our plans for Creative Fusion, we have entered into a revolutionary new period in this country. An analysis conducted by the *New York Times* has found that the present Black Lives Matter movement is the largest movement in United States history. Ever.

The present moment of social unrest in the wake of the deaths of George Floyd, Breonna Taylor, Ahmaud Arbery, Tony McDade, and others cannot be separated from the preceding months of social restrictions due to the COVID-19 crisis. And it also cannot be separated from the original theme of Creative Fusion: *Contar*, meaning to count and to tell.

As we recall the names of those who have suffered from COVID-19, as some of our friends and neighbors march and demonstrate, as many others question why all of this is happening, what remains unchanged is that every single one of us counts and has a story to tell.

The spirit of Creative Fusion 2020 was to create socially-engaged art that responds to and reflects important themes in the public conversation. To that end, with new themes emerging, the Creative Fusion 2020 host organizations have already begun recalibrating their plans. But still, the original inspiration remains relevant. We count. We have stories to tell. Arts are essential. And at this point, we expect that we can get started sooner rather than later with the timeliest community-centered art.

– Courtenay A. Barton, Cleveland Foundation Program Director, Arts & Culture and Racial Equity Initiatives

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For more information please visit: clevelandfoundation.org

Nosotros contamos. Tenemos historias que contar. Y las artes son esenciales.

Desde que hicimos la última actualización sobre el efecto del COVID-19 en nuestros planes para el programa Fusión Creativa 2020 (Creative Fusion 2020), nuevos acontecimientos han sacudido la realidad en nuestro país. Según el *New York Times*, las manifestaciones del Black Lives Matter es el movimiento más grande que haya ocurrido jamás en la historia de los Estados Unidos.

El momento actual de malestar social a raíz de las muertes de George Floyd, Breonna Taylor, Ahmaud Arbery, Tony McDade, y muchos otros, no puede leerse de forma aislada respecto a los meses de restricción social impuesta por la crisis del COVID-19. Y tampoco puede separarse del tema original del programa de Creative Fusion: Contar, tanto en el sentido numérico del censo poblacional como en el sentido de crear una narrativa social.

Mientras recordamos los nombres de quienes han padecido e incluso perecido debido al COVID-19, mientras nuestros vecinos y amigos marchan y manifiestan su descontento, mientras muchos otros se preguntan porqué está pasando todo esto, lo que permanece inalterable es la certeza de que cada uno de nosotros cuenta, de que cada uno de nosotros tiene una historia que contar.

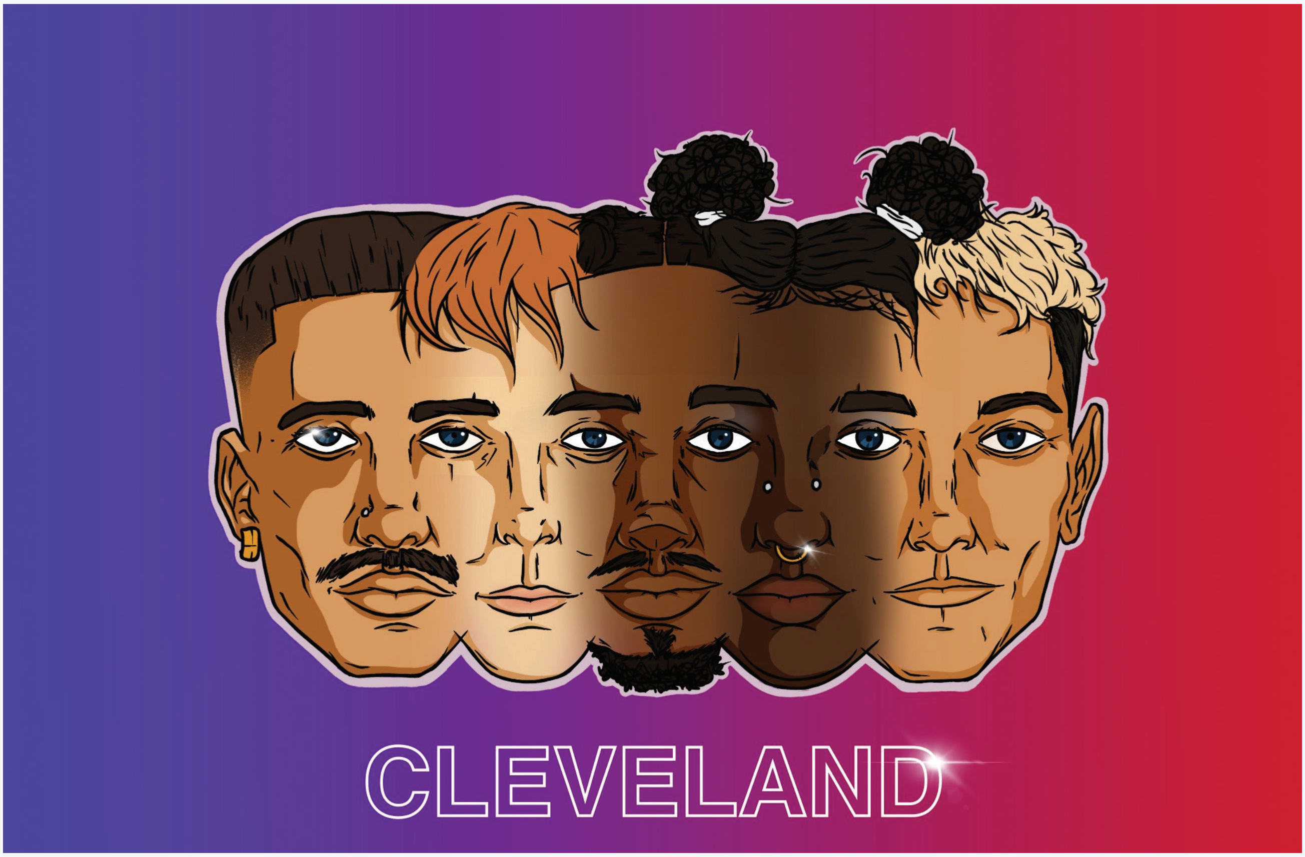
El espíritu de Fusión Creativa 2020 (Creative Fusion 2020) fue promover la creación de un arte socialmente comprometido, que respondiese y reflejase temas importantes dentro de la conversación pública. Con ese objetivo, y tomando en cuenta los nuevos temas que han emergido recientemente, las organizaciones anfitrionas de Fusión Creativa 2020 (Creative Fusion 2020) ya han comenzado a recalibrar sus planes. Sin embargo, la inspiración original sigue siendo relevante. Nosotros contamos. Tenemos historias que contar. Las artes son esenciales. Y en este sentido, esperamos que podamos impulsar, más temprano que tarde, la creación de un arte más oportuno, centrado en la comunidad.

– Courtenay A. Barton, Directora del Programa para las iniciativas de arte y cultura, y equidad racial Traducción por Damaris Puñales-Alpízar.

Para mas información, favor de visitar: clevelandfoundation.org

Counting Through the Arts: The *Why We Count* Project

by Damaris Puñales-Alpízar



ABOVE: Cleveland United, digital art by Van-Weinmann. FACING PAGE: Why We Count, digital art by Jo Byrne.

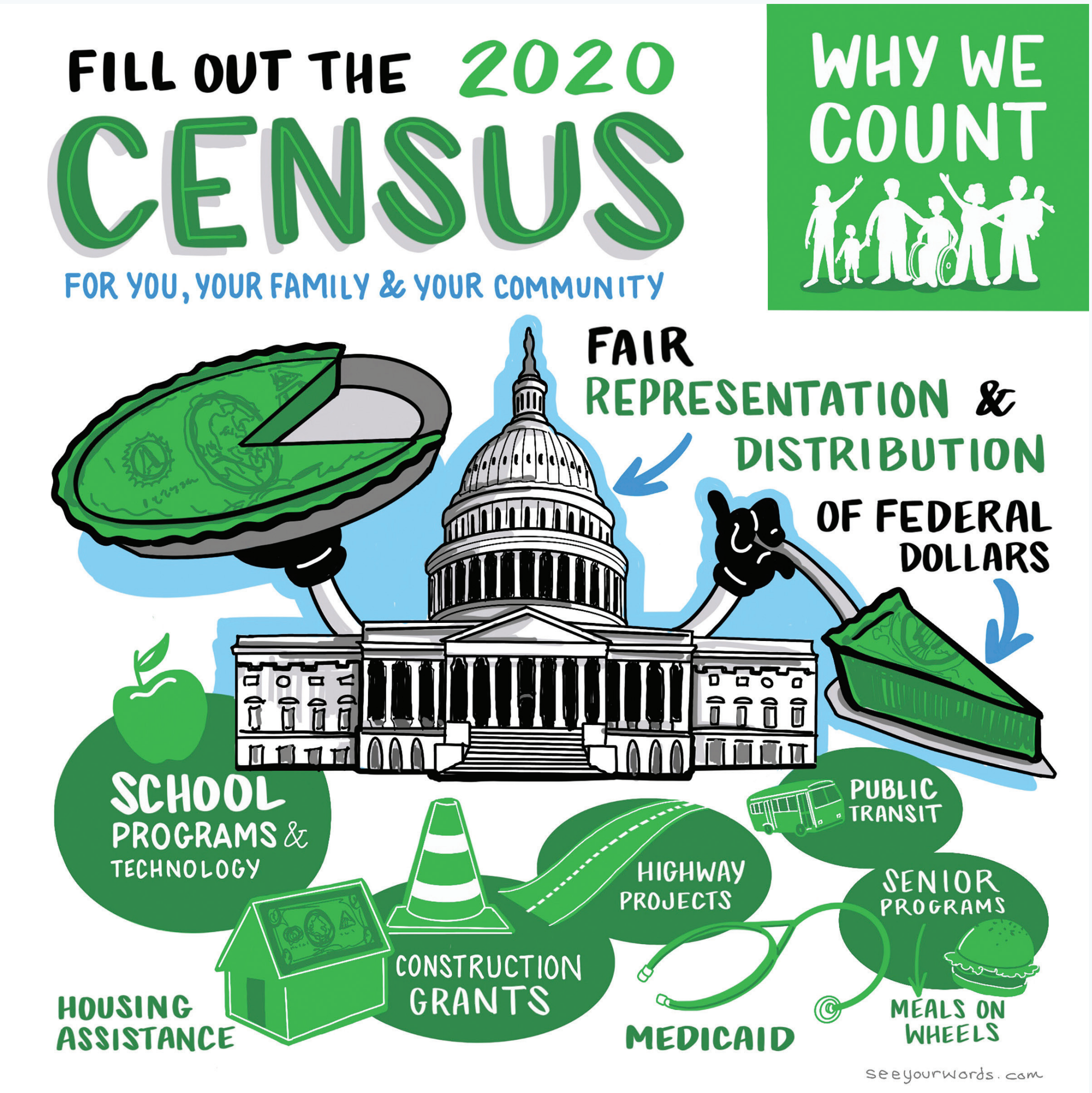
The 2020 Census could end a month earlier: on September 30 instead of October 31, as planned when the coronavirus became a pandemic. The door-knocking efforts by census officers trying to count everyone in our country will end before the extended date stipulated in April, when the COVID-19 crisis made it clear that it would be impossible to follow the initial deadlines and successfully count all inhabitants of the United States.

As we published at the beginning of this year, the 2020 Census began on January 21 by counting people who live in Toksook Bay, a rural Alaskan town on the Bering Sea. This is one of the most isolated of Alaska's 220 villages and communities. Following tradition, Census Bureau Director Steven Dillingham personally numbered the first home of this year's exercise. Many events have taken place since then, but the most important and impactful has been the crisis at all levels caused by COVID-19. According to the census website[1], in mid-March, for instance, they stopped all field operations to ensure that officers, and people in general, were safe. Since July 16, the census takers have been interviewing households that have not yet responded to the 2020 Census, and the interviews were scheduled conclude by the end of October.

But according to information obtained by NPR[2], this date has been brought forward by one month, and the new date for finishing the field operations is September 30. It is estimated that four out of ten households have not yet participated in the count. Self-response rates are even lower in some parts of the country.

According to the *Why We Count* project, for every person not counted on the 2020 Census, Cuyahoga County could miss out on up to $1,800 per person in important federal resources and support. That it is why is so important that everyone in our community is counted. The arts are a way to promote participation and make people aware of the necessity of being counted.

Artist and cultural promotor McKenzie Merriman, director of the *Why We Count* project, explains why they put together this specific initiative now:


FILL OUT THE 2020
CENSUS
FOR YOU, YOUR FAMILY & YOUR COMMUNITY
WHY WE COUNT
FAIR
REPRESENTATION &
DISTRIBUTION
OF FEDERAL
DOLLARS
SCHOOL
PROGRAMS &
TECHNOLOGY
PUBLIC
TRANSIT
HIGHWAY
PROJECTS
SENIOR
PROGRAMS
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"Our goal with this project was to reach communities that maybe weren't yet engaged in census outreach, and provide a fun, low-stakes opportunity for people to spread the word in their own creative ways. When community members talk about the census and see it as an opportunity to have their voices heard, we hoped it would encourage people to complete their questionnaire and understand how the process will benefit them in the long run."

By the July 31 deadline for their community art contest, they had received a total of 33 submissions: two from kids (ages 3-6), 14 from teenagers and young people (ages 7-18) and 17 from adults (older than 18). The pieces include visual arts, paintings, illustrations, poetry, videos, and photos. By mid-August a jury consisting of personnel from the Euclid Library, the Cleveland Public Library, the East Cleveland Public Library, the Global Cleveland and The Cleveland Foundation will decide who the winners are. This contest, coming from a partnership of different local organizations, will result in four grand prize winners receiving $500 gift cards and up to twenty honorable mention winners receiving $25 gift cards.

All selected pieces will be added to a virtual gallery on completecountcle.org/why-we-count.

"We wanted to provide a fun opportunity to engage creative community members of all ages and promote excitement and awareness about the 2020 Census. We asked artists to respond to the idea of 'why we count', and 'why everyone counts'. By having a fun and accessible opportunity to create something and receive recognition for it is one of the many ways groups in the region are mobilizing around the census," adds Merriman.

According to the *Why We Count* project website, they were interested in reaching hard-to-count populations, which include families with children under five years of age, immigrants/refugees, students and the Latino population.

Artes que cuentan: el proyecto *Por qué contamos (Why We Count)*

by Damaris Puñales-Alpízar

El Censo 2020 poblacional en los Estados Unidos podría finalizar un mes antes de lo previsto: el 30 de septiembre, en lugar del 31 de octubre, como se había planeado cuando comenzó la crisis del coronavirus. Los esfuerzos de los funcionarios que intentan contar a todos los residentes en nuestro país terminarían antes de la fecha estipulada en abril, cuando la crisis del COVID-19 dejó en claro que sería imposible seguir los plazos iniciales y tener a todos los habitantes de los Estados Unidos contado como se pensó en un principio.

Como publicamos a principios de este año, el Censo 2020 comenzó el pasado 21 de enero en Toksook Bay, una ciudad rural de Alaska en el Mar de Bering. Este es uno de los 220 pueblos y comunidades más aislados de Alaska. Siguiendo la tradición, el Director de la Oficina del Censo, Steven Dillingham, numeró personalmente la primera casa del ejercicio de este año. Muchos eventos han tenido lugar desde entonces, pero el más importante e impactante ha sido la crisis que a todos los niveles ha causado COVID-19. Por ejemplo, según el sitio web del Censo[1], a mediados de marzo se detuvieron todas las operaciones de campo para garantizar que los oficiales y las personas en general no se contagiaran con el virus. Desde el 16 de julio, los encuestadores comenzaron nuevamente a visitar los hogares que no han respondido al Censo 2020; y las entrevistas deberían concluir a fines de octubre.

Pero según información difundida por NPR[2] , esta fecha se ha adelantado un mes, y la nueva fecha para finalizar las operaciones de campo es el 30 de septiembre. Se estima que 4 de cada 10 hogares aún no han participado en el conteo. Las tasas de auto-respuesta son aún más bajas en algunas partes del país.

Según el proyecto *Por qué contamos (Why We Count)*, por cada persona que no sea contada en el censo del 2020, el condado de Cuyahoga podría perder hasta $1,800 por persona en importantes recursos y apoyos federales. Es por eso que es tan importante que todos en nuestra comunidad sean contados. Las artes son una forma de promover la participación y de hacer que las personas sean conscientes de la necesidad de ser contados.

McKenzie Merriman, artista, promotora cultural, y directora del proyecto *Por qué contamos (Why We Count)*, explica por qué se ha organizado esta iniciativa específica:

"Nuestro objetivo con este proyecto era llegar a las comunidades que tal vez aún no estaban involucradas en el alcance del censo, y proporcionar una oportunidad entretenida y de bajo riesgo para que las personas corran la voz a través de sus propias formas creativas. Esperamos que cuando los miembros de la comunidad hablen sobre el censo y lo vean como una oportunidad para que se escuchen sus voces, se aliente a las personas a completar su cuestionario y comprender cómo el proceso los beneficiará a todos a largo plazo."

Hasta la fecha límite del 31 de julio, se recibieron 33 presentaciones piezas artísticas: dos de niños (de 3 a 6 años), 14 de adolescentes y jóvenes (de 7 a 18 años) y 17 de adultos (mayores de 18 años). Las piezas incluyen artes visuales, pinturas, ilustraciones, poesía, videos y fotos. A mediados de agosto, un jurado compuesto por personal de la Biblioteca Euclid, la Biblioteca Pública de Cleveland, la Biblioteca Pública del Este de Cleveland, Global Cleveland y The Cleveland Foundation decidirá quiénes son los ganadores. Este concurso de arte comunitario, que surgió de la asociación entre diferentes organizaciones locales, dará como resultado cuatro ganadores del gran premio, que recibirán una tarjeta de regalo de $ 500 y hasta veinte menciones honoríficas que recibirán una tarjeta de regalo de $ 25.

Todas las piezas seleccionadas podrán ser vistas por el público en una galería virtual en: www.completecountcle.org/why-we-count.

"Queríamos brindar una oportunidad divertida para involucrar a los miembros más creativos de la comunidad, de todas las edades, y promover la emoción y la conciencia sobre el censo del 2020. Les pedimos a los artistas que respondieran al tema de "por qué contamos" y "por qué todos cuentan". Tener una oportunidad entretenida y accesible para crear algo y recibir reconocimiento por ello, es una de las muchas formas en que los grupos de la región se están movilizando respecto al censo", agrega Merriman.

Según el sitio web del proyecto *Por qué contamos (Why We Count)*, estaban interesados en llegar a poblaciones difíciles de contar, que incluyen las familias con niños menores de 5 años, inmigrantes / refugiados, estudiantes y población latina.

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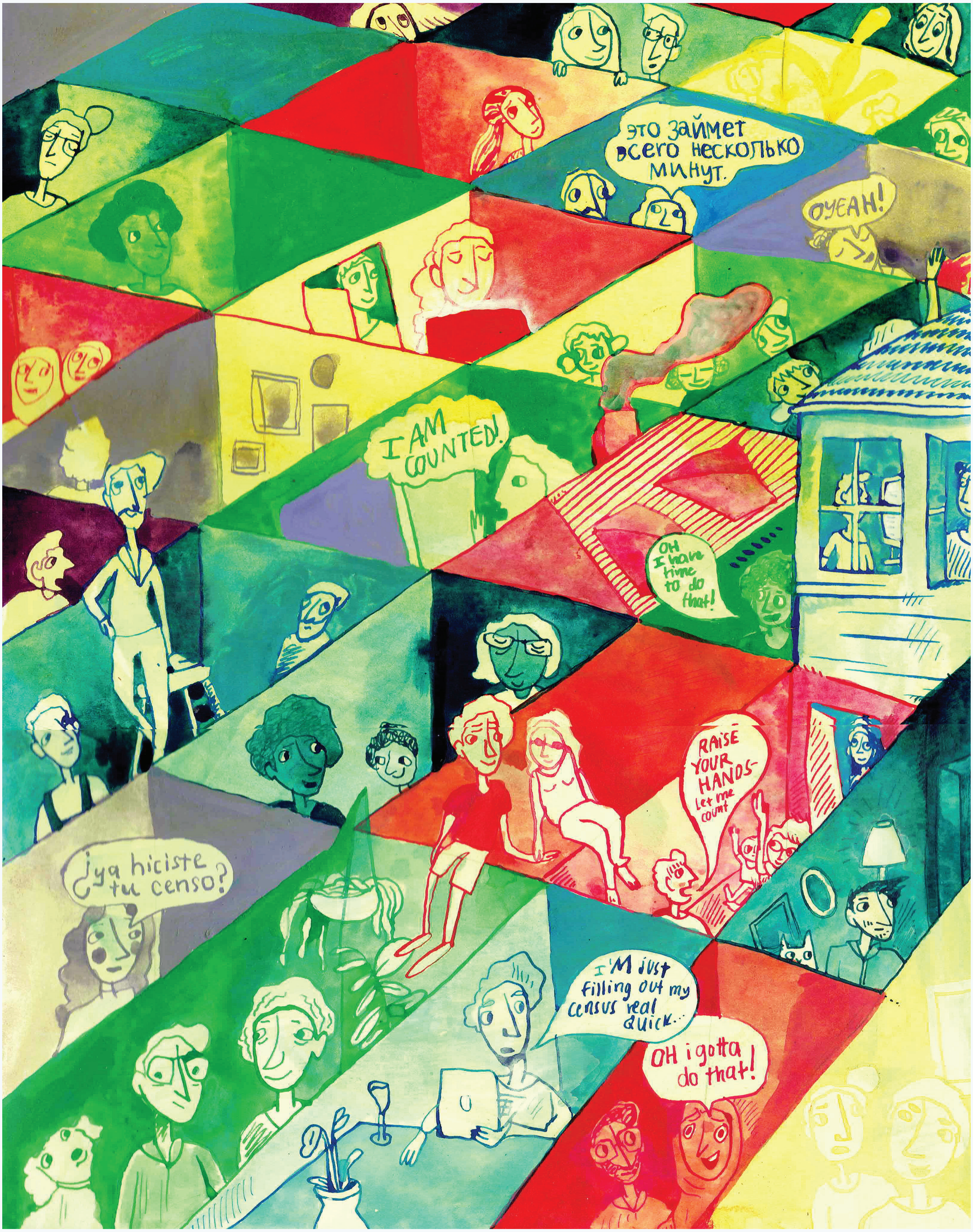
[1] 2020census.gov/en/news-events/operational-adjustments-covid-19.html?cid=23760:do%20you%20have%20to%20fill%20out%20the%20census:sem.ga:p:dm:en:&utm_source=sem.ga&utm_medium=p&utm_campaign=dm:en&utm_content=23760&utm_term=do%20you%20have%20to%20fill%20out%20the%20census

[2] npr.org/2020/07/30/896656747/when-does-census-counting-end-bureau-sends-alarming-mixed-signals


это займет всего несколько минут.
OYEAH!
I AM COUNTED!
OH I have time to do that!
RAISE YOUR HANDS- Let me count
¿ya hiciste tu censo?
I'M just filling out my census real quick...
OH i gotta do that!

Work of Kate Atherton, for Why We Count.

Reaching Across Barriers

by Carmen DeHaan

Artist Hector Castellanos-Lara, in his studio.

With support from the Cleveland Foundation's Creative Fusion program, Cleveland artist Hector Castellanos-Lara hopes to work with artist Ana Quiroz, who lives in San Miguel de Allende and Mexico City, Mexico—assuming travel plans survive the COVID crisis. His project is to build a permanent gateway structure as part of Art House's green campus expansion: a structure that will mark this tumultuous time. He means to engage people from the community, especially immigrants, including families, so that they can contribute elements to the project. Through this work, he means to spread the idea that "every person, every story, every cuento counts." As writer Carmen DeHaan says, "By telling his story and sharing his experiences, Castellanos-Lara is reaching across barriers, building bridges and influencing new artists."—editor

For the well-known, Cleveland-based artist Hector Castellanos-Lara, a native of Guatemala, the US census is personal. He came to New York City at age 22 after studying for a medical degree in general surgery in Guatemala City. He left school prematurely at the start of militant guerilla warfare, which involved the lives of many students and syndicate leaders who fought against the military abuse of power and the endless human rights violations. In addition, political unrest had resulted from the government taking advantage of the indigenous population.

When citizens spoke up in opposition, they faced violence and a death squad. Those who did not support the government lived in great fear and looked for ways to escape to the US. Castellanos-Lara's mother, Marta Lara, who used her native folk art to create designs for her career in dressmaking, had emigrated to New York years earlier to pursue a better life. Because of Lara's success here, her sons were able to join her more easily.

When he came to the States, it was difficult for Castellanos-Lara to continue his medical training, so he pursued his dream of becoming an artist—though his mother had wanted him to become a doctor. His father, Gustavo Castellanos, was a commercial artist

Artist Hector Castellanos-Lara with students, at the Cleveland Museum of Art Chalk Festival.

in Guatemala who created business and political posters and billboards; thus, artistic genes came from both parents. The mixed media artist credits his ambitious, hard-working mom for his success in all aspects of his life in Guatemala and the US.

Castellanos-Lara came to Cleveland at the age of 34. He understands firsthand what it is to be a stranger in a strange land. He will always have a special place in his heart for those newcomers who are working so hard to make better lives for their families. They adopt the ways of their new home while at the same time holding on to the rich traditions of their ancestors.

From the start, Castellanos-Lara used his art to educate, uplift and celebrate the lives of immigrants from diverse Hispanic/Latino cultures, many of whom settled on Cleveland's Near West side. Since the 1950s, Spanish-speaking immigrants have shared worship spaces, neighborhoods, restaurants, shops, businesses, social clubs and even a senior center. Castellanos-Lara is happy to be part of the revitalization of such vibrant communities of even more vibrant inhabitants. He agrees that by helping them we help ourselves economically and in every other way: family status, pride, and morale improve as their living conditions improve. The humble artist is adamant that this marriage of art and the 2020 Census is "a unique but very important project for these times."

Although he calls himself "just an artist," Castellanos-Lara is highly regarded in Ohio and beyond. His mixed media contributions are many, with projects on all sides of town. He has been part of iconic art events such as the Cleveland Museum of Art's Chalk Festival, Winter Lights, and Parade the Circle, where he helps create the elaborate costumes. Every spring, he oversees the Alfombras: carpets of intricate sawdust designs made annually that are intentionally trampled and destroyed during the Good Friday procession. He describes the Alfombras project as "an offering to God" that unifies the whole street. In 2005, he started a three-day Día de Muertos celebration, which now continues as a one-day event: Day of the Dead festivities at Cleveland Public Theatre and Gordon Square District with art exhibitions in several venues. This is an important part of his legacy, and more information is available at diademuertosohio.com.

Castellanos-Lara takes pride in the fact that these events are "a blending of cultures. You don't have to be Latino to appreciate it, and the human experience brings us all together." He has also participated in the Immigrant Worker Project, Escuela Popular and Art House. With the temporary nature of some of his art—chalk washes away, sawdust gets destroyed—Castellanos-Lara states that it's about "enjoying the moment of creation. We do the art and then it disappears."

The artist admits he is partial to working with children, especially immigrant families, because he loves watching them become enlightened through art. To the migrant communities, he brings the art, including supplies, and watches as "miracles happen." Being part of a collaborative project means that the artists learn from one another. They become stronger, and there is a bigger impact upon the community. Everyone wins and every contribution counts.

Castellanos-Lara's art has taken him into the classroom and onto the walls of MetroHealth Medical Center, led him to organize an exhibit at Lorain's FireFish Festival, and connected him to installations at Ingenuity Fest, Brite Winter and Rooms to Let. His exhibits and workshops have been at Cleveland Museum of Art, as well as many area colleges and universities, including Oberlin, where he was artist-in-residence, Cleveland State, Ashland, and Case Western Reserve. He is co-founder of ALU (Artistas Latinos Unidos) and a member of Hildebrandt Artist Collective, a part of Hildebrandt Provisions on Walton Ave.

Even with a thumbnail sketch of Hector's life such as this, it is clear to see that he appreciates the opportunities that were available to him upon moving to America. It comes as no surprise then that he wants all newcomers to have the same opportunities he had and to realize their own dreams.

Atravesando fronteras

Por Carmen DeHaan, tr. Damaris Puñales-Alpízar

Artist Ana Quiroz, of San Miguel de Allende and Mexico City, will work with the community in a Creative Fusion residency when the COVID-19 conditions permit.

Con el apoyo del programa Fusión Creativa 2020 (Creative Fusion 2020) de la Fundación Cleveland, el artista local Héctor Castellanos-Lara espera trabajar con Ana Quiroz, artista mexicana que vive entre San Miguel de Allende y Ciudad de México –suponiendo que los planes de viaje sobrevivan a la crisis del COVID–. Su intención es construir una puerta permanente que forme parte de la expansión de las áreas verdes del campus de Art House. La estructura recordará estos tumultuosos momentos. El objetivo de Castellanos-Lara es involucrar a personas de la comunidad, especialmente inmigrantes y sus familias, para que puedan aportar elementos al proyecto. A través de este trabajo, los artistas quieren difundir la idea de que cada persona, cada historia, es válida. Como afirma Carmen DeHaan: "Al contar su historia y compartir sus experiencias, Castellanos-Lara está atravesando fronteras, construyendo puentes e influenciando a nuevos artistas". —editor

Para el conocido artista Héctor Castellanos-Lara, originario de Guatemala y residente en Cleveland, el censo poblacional de los Estados Unidos en este 2020 es una cuestión personal. Llegó a la ciudad de Nueva York a los 22 años después de haber abandonado sus estudios de medicina con especialidad en cirugía general en la Ciudad de Guatemala. Dejó la escuela prematuramente al comenzar la guerra civil en su país. La contienda bélica afectó la vida de muchos estudiantes y líderes sindicales que luchaban contra el abuso militar del poder y las interminables violaciones de los derechos humanos. Además, la violencia e inestabilidad política habían provocado que el gobierno abusara de la población indígena guatemalteca.

Cuando los ciudadanos expresaban su oposición al gobierno, se enfrentaban a la violencia policial y a los escuadrones de la muerte. Los que no apoyaban al gobierno vivían con gran temor, y muchos buscaron formas de escapar a los Estados Unidos. La madre de Castellanos-Lara, Marta Lara (quien tuvo éxito en su carrera de costurera y modista al usar motivos del arte folclórico nativo para crear sus diseños) había venido a Nueva York años antes en busca de una vida mejor. Como había tenido éxito aquí, sus hijos pudieron unirse a ella con mayor facilidad.

Al llegar a los Estados Unidos, Castellanos-Lara tuvo dificultades para continuar su formación médica, por lo que decidió perseguir su sueño de convertirse en artista, pese a la oposición de su madre, que quería que fuera médico. Sin embargo, él le da crédito a su madre, ambiciosa y trabajadora, por el éxito que ha logrado en todos los aspectos de su vida, tanto en Guatemala como en los Estados Unidos. Su padre, Gustavo Castellanos, fue un artista en Guatemala que creó carteles comerciales y políticos: los genes artísticos de Castellanos-Lara provienen de ambos padres.

Cuando Castellanos-Lara llegó a Cleveland tenía 34 años. Entiende de primera mano lo que es ser un extraño en otra tierra. Es por ello que en su corazón siempre tendrán un lugar especial todos aquellos recién llegados que trabajan duro para mejorar las vidas de sus familias. Los inmigrantes adoptan las formas del nuevo hogar y al mismo tiempo se aferran a las ricas tradiciones de sus antepasados.

Desde el principio, Castellanos-Lara ha usado su arte para educar, elevar y celebrar las vidas de nuestras diversas culturas hispanas y latinas, muchas de las cuales se han asentado en el lado oeste de Cleveland. Desde la década de 1950, los inmigrantes de habla hispana han compartido espacios de adoración, vecindarios, restaurantes, tiendas, negocios, clubes sociales e incluso un centro para personas mayores. Castellanos-Lara está feliz de participar en la revitalización de tan vibrantes comunidades y de ser parte de sus aún más emotivos habitantes. Él cree que al ayudar a sus vecinos se está ayudando a sí mismo y entre todos no sólo económicamente, sino en otras muchas maneras: elevando el estatus familiar, el orgullo y la moral de toda la comunidad, lo cual a su vez redunda en un mejoramiento de las condiciones de vida de todos. Él está convencido de que la fusión entre arte y el censo 2020 es "un proyecto único y muy importante en estos tiempos".

Aunque se considera "solo un artista", Castellanos-Lara es muy reconocido en Ohio y más allá. Por todos lados en la ciudad pueden encontrarse sus contribuciones a proyectos con medios mixtos. Ha formado parte de eventos icónicos de arte como los festivales de Tiza del Museo de Arte de Cleveland, Winter Lights y Parade the Circle. En este último ayuda a crear los elaborados trajes para el University Circle. Cada primavera, además, supervisa un proyecto de creación de alfombras confeccionadas con aserrín, que son luego intencionalmente pisoteadas y destruidas durante la procesión del Viernes Santo. Describe el proyecto Alfombras como "una ofrenda a Dios", que unifica toda la calle. En el año 2005 comenzó a trabajar en la celebración del Día de Muertos. Tradicionalmente se trata de una celebración de tres días, pero ahora Castellanos-Lara lo ha reducido a un solo día, con festividades en el Teatro Público de Cleveland y en el Distrito de Gordon Square, así como con exhibiciones de arte en otros lugares. Esta es una parte importante de su legado. Para encontrar más información puede visitarse este sitio: www.diademuertosohio.com.

Castellanos-Lara se enorgullece de que estos eventos sean "una mezcla de culturas. No es necesario ser latino para apreciarlos, ya que la experiencia humana nos une a todos". También ha participado en el Proyecto de Trabajadores Inmigrantes, Escuela Popular y Arthouse. Acerca de la naturaleza temporal de parte de su arte (la tiza se lava; el aserrín se destruye), Castellanos-Lara afirma que se trata de "disfrutar el momento de la creación. Creamos una obra para que desaparezca".

El artista admite que le gusta trabajar con niños, y especialmente con familias inmigrantes, porque le encanta verlos iluminarse a través del arte. Al llevar el arte a las comunidades de migrantes, y ofrecerles la posibilidad de participar en la creación artística proveyendo materiales, Castellanos-Lara es testigo de cómo ocurren los "milagros". Ser parte de un proyecto colaborativo significa que los artistas aprenden unos de otros, se fortalecen y hay un mayor impacto en la comunidad. Todos ganan y cada contribución cuenta.

El arte de Castellanos-Lara lo ha llevado a las aulas y a las paredes del Centro Médico de MetroHealth. Él, además, ha organizado una exhibición en el Festival Firefish de Lorain y ha formado parte de las instalaciones en Ingenuity Fest, Brite Winter y Rooms to Let. Sus exhibiciones y talleres han estado en el Museo de Arte de Cleveland, así como en muchas universidades del área, entre ellas Oberlin (donde fue artista en residencia), Cleveland State, Ashland y Case Western Reserve. Es cofundador de ALU (Artistas Latinos Unidos) y miembro de Hildebrandt Artist Collective (una parte de las disposiciones de Hildebrandt en Walton Ave.).

Incluso al trazar un breve esbozo de la vida de Héctor, es claro ver que aprecia las oportunidades que encontró al mudarse a los Estados Unidos. No sorprende que quiera que todos los recién llegados tengan las mismas oportunidades que él y que cumplan sus propios sueños. ⊏

Confronting the Male Gaze: A New Mural in Clark-Fulton Honors Gina DeJesus

by Michael Gill

Detroit, Michigan-based artist Gisela McDaniel has been working with her partner Tony Rave on a mural that is sure to become a landmark in Clark-Fulton. Her subject is Georgina DeJesus, co-founder with her cousin Sylvia Colon, of the Cleveland Family Center for Missing Children and Adults. DeJesus is known around the world as one of three women abducted, chained, and abused for ten years in a house on Seymour Avenue. She, along with Amanda Berry and Michelle Knight, escaped in 2013 when Berry got the attention of neighbors and called police. The house has since been demolished.

The mural is being created under the auspices of MetroWest—the neighborhood's community development corporation—with support from the Cleveland Foundation's Creative Fusion program, which this year takes as its theme the Spanish word CONTAR, in honor of the 2020 US census. The word means both "to count" and "to tell a story." It's a potent message for the neighborhood, where language barriers, fears of police and other government interaction often prevent people from being counted in the census, and keep their stories from being told.

The location of the mural lends its own gravitas to the project: It's on the Astrup Building, an 80,000-square-foot, former manufacturing building being redeveloped by the Foran Group. Besides its location near Seymour Avenue, it resonates as home to the Center for Missing Children and Adults. It also will be home to the Cleveland Museum of Art, and to LatinUs, a Spanish-language theatre company also participating in the Creative Fusion program this year.

McDaniel has a BFA from the University of Michigan, and is a member of the intersectional feminist collective, Detroit Art Babes. This is her first public mural project, though her partner Tony Rave has painted multiple murals around Detroit. She began making oil paintings of women who have survived sexual violence in 2016. A survivor herself, she began to reach out to others as a way to talk about it, to help herself heal. "I needed a way to talk to people, and to be heard and understood. When I found that in my community, it really helped me," she said. She thinks of her artistic practice as a service she offers to people who want to go through the healing process of telling their story.

"We have a story-sharing exchange, focusing not on moments of violence, but about how we move forward. Then in exchange for people telling me a story I would give them a figure drawing." That developed into the practice she has today.

McDaniel asks her subjects to talk about what happened, and to tell her something that significantly affected them and created hurdles in their lives. She asks how it affected their mental and physical health. "I wanted to hear about that from other people," she says. "I felt a lot of stress for years. It was also something I couldn't talk about. I was silently suffering." And she also asks how those events affect the way they move through the world, whether it be professional settings, family life, or any aspect of their life. Many of her subjects have worn ski masks during the interview.

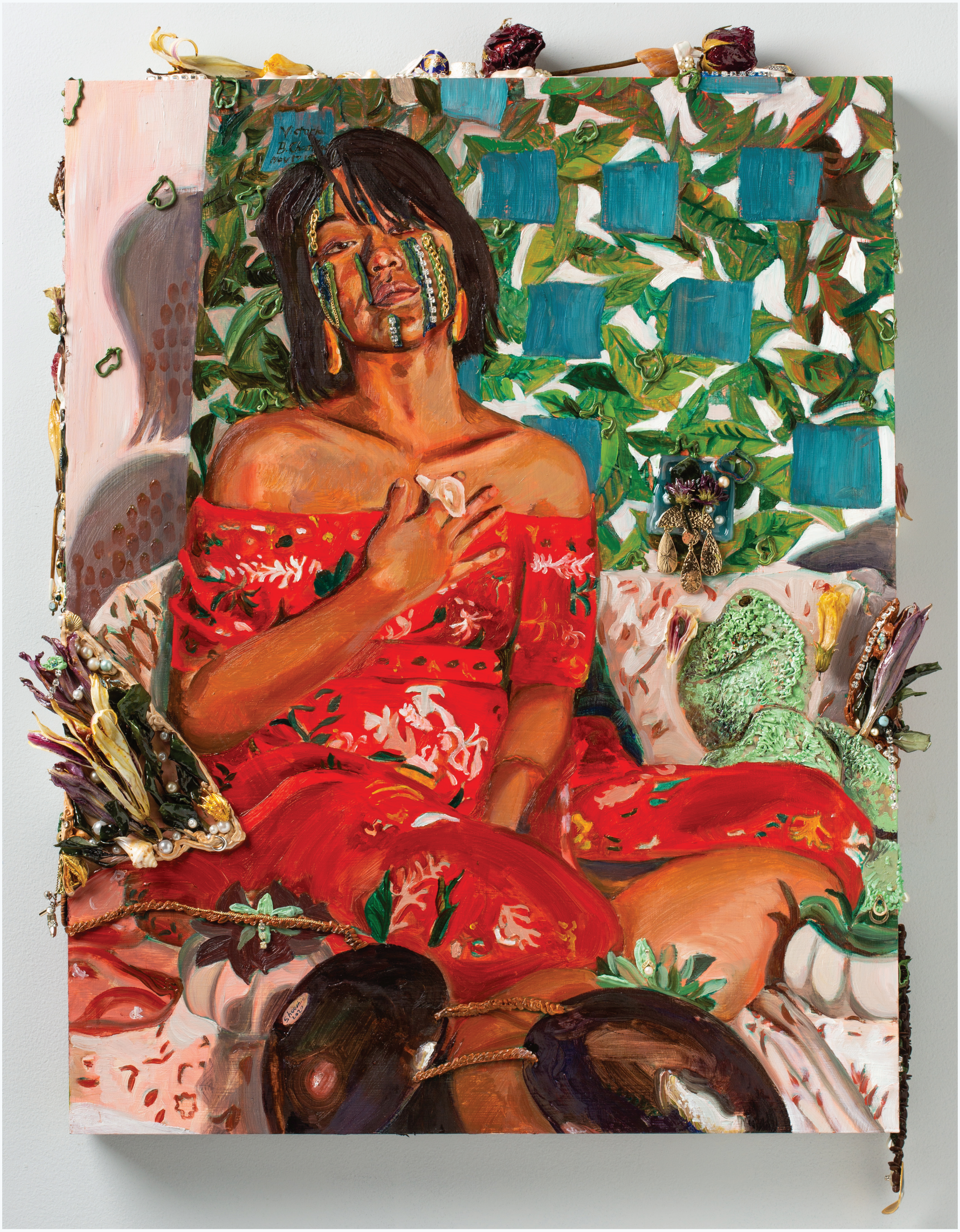
Immediately after the conversation, she photographs the interviewee. The photos become source material for the painting. "It is really important to me that they make eye contact with the camera, because they will be making eye contact with the subject," McDaniel says. "Confronting the male gaze is something I think about all the time."

Initially, she met her subjects by word-of-mouth, after presenting her work in exhibits in Detroit. "I was in an event where I felt safe and I said 'hey here is the work I do, if you are interested in being a part of it, let me know, I will come to you.' I found about twenty people. But since that show I have taken it to Instagram and other platforms."

She estimated that by spring 2020 she had exchanged stories with and painted approximately fifty women.

In preparation for the mural at the Astrup building, she corresponded by email with DeJesus and Colon in the spring, and in July made the trip to Cleveland to meet face-to-face. "I had heard the story [of the abductions], but I was pretty young when that happened," she said. As is her practice, she wants to find out what the subject wants from the painting. While many of the paintings she has done through this process have been nudes, and have included audio components during exhibitions, the setting—an outdoor mural in a neighborhood full of families—may affect the finished work.

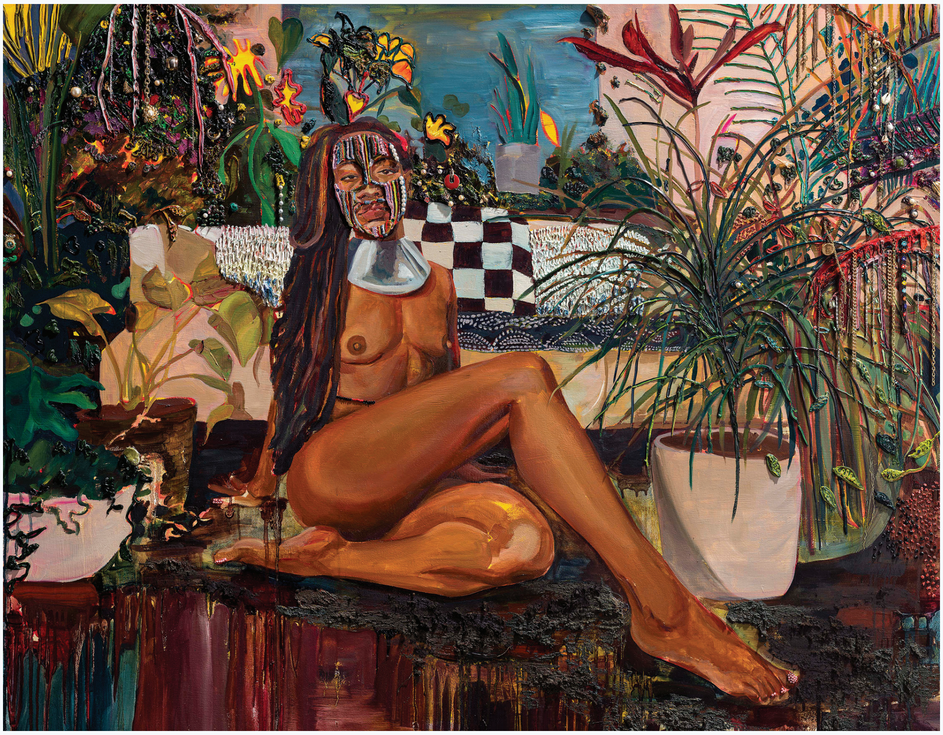
"I really need to figure out what Gina wants out of it. Maybe it is a moment when we can just celebrate her image. I am interested in just getting to know her. I don't know if there will be an audio component. It might just be about celebrating someone, and that is OK with me. At the end of the day it is really what the subject wants that is important to me."



Desafío a la mirada masculina: un nuevo mural en Clark-Fulton honra a Gina DeJesus

Gisela McDaniel, Detroit

Por Michael Gill, tr. Damaris Puñales-Alpízar



PREVIOUS PAGE: For Detroit-based artist Gisela McDaniels, talking to survivors of sexual violence and painting their portraits is a healing process. "I like to say it is social research meets fine art. It is something that is really personal to me."
ABOVE: Painting by Gisela McDaniel

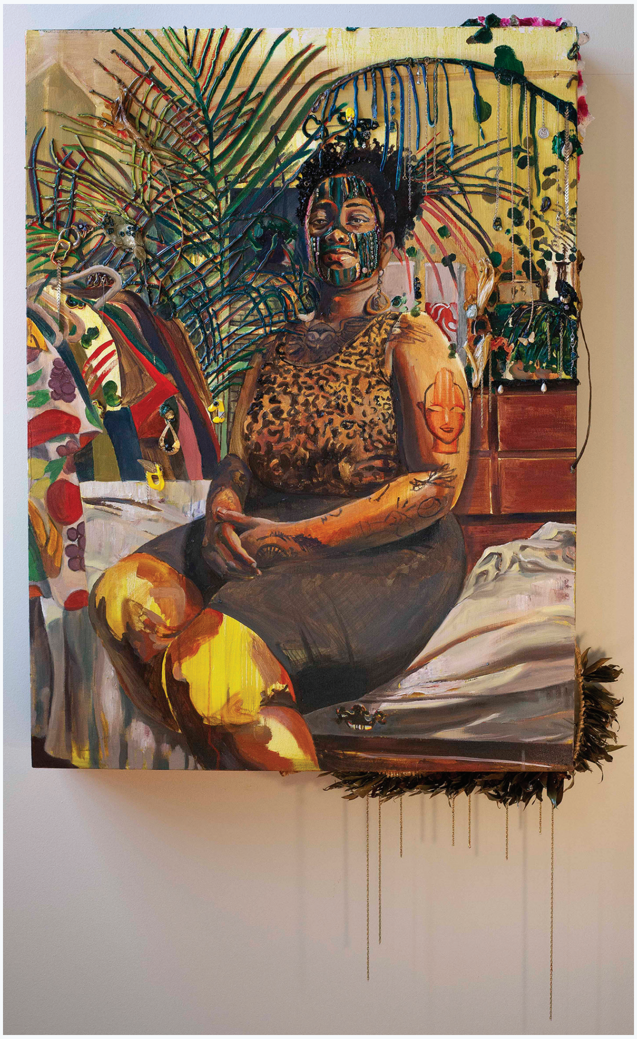
Gisela McDaniel, artista plástica radicada en Detroit, Michigan, ha estado trabajando con su compañero Tony Rave en un mural que seguramente se convertirá en un hito en la barriada de Clark Fulton. Su tema es Georgina DeJesus, cofundadora, con su prima Sylvia Colon, del Centro Familiar para Niños y Adultos Desaparecidos de Cleveland. DeJesus es conocida en todo el mundo como una de las tres mujeres secuestradas, encadenadas y maltratadas durante diez años en una casa en la avenida Seymour. Ella, junto a Amanda Berry y Michelle Knight, escapó en el 2013 cuando Berry atrajo la atención de los vecinos, quienes llamaron a la policía. La casa ya ha sido demolida.

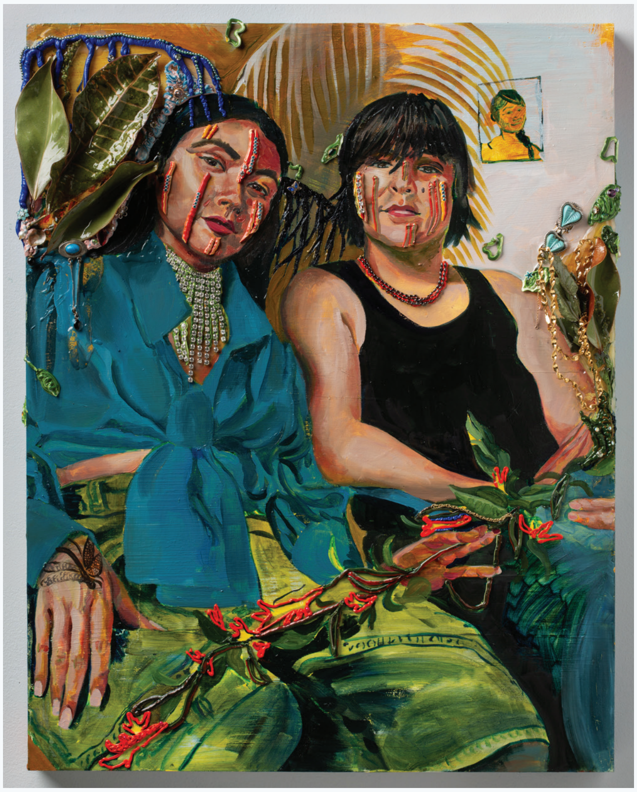
El mural se está creando bajo los auspicios de MetroWest, una corporación de desarrollo comunitario, con el apoyo del programa Fusión Creativa de la Fundación Cleveland, que este año toma como tema la palabra CONTAR, en español, en honor al censo poblacional 2020 en los Estados Unidos. En español, contar tiene dos acepciones importantes para el tema del programa de Fusión Creativa. Por una parte, se refiere al conteo numérico, y por otra, a la narración de una historia. En este sentido, constituye un mensaje potente para el vecindario, donde las barreras del idioma, el temor a la policía y otras interacciones gubernamentales impiden con frecuencia que se contabilice a las personas en el censo, y que se narren sus historias.

La ubicación del mural añade dignidad al proyecto: está en el Edificio Astrup, una antigua fábrica de 80,000 pies cuadrados que ha sido reconstruida por el Grupo Foran. Además de su ubicación cerca de la avenida Seymour, el mural llamará la atención sobre el Centro para Niños y Adultos Desaparecidos. El Edificio Astrup albergará, también, al Museo de Arte de Cleveland y a LatinUs, una compañía de teatro en español que participa en el programa Fusión Creativa este año.

McDaniel tiene una licenciatura en Bellas Artes de la Universidad de Michigan, y es miembro del colectivo feminista Detroit Art Babes. Este es su primer proyecto de mural público, aunque su compañero Tony Rave desde el 2016 comenzó a hacer pinturas al óleo de mujeres que han sobrevivido a la violencia sexual. Sobreviviente ella misma a este tipo de violencia, McDaniel empezó a acercarse a los demás como una forma de expresar sus propios sentimientos, para ayudarse a sí misma y sanar. "Necesitaba una manera de hablar con la gente, y ser escuchada y entendida. Cuando logré encontrar eso en mi comunidad, realmente me ayudó ", dijo. Ella piensa en su creación artística como un servicio que ofrece a las personas que desean pasar por el proceso de curación mediante la narración de sus historias.

"Tenemos un intercambio de historias que no se centra en los momentos de violencia, sino en cómo avanzamos. Luego, a cambio de que la gente me cuente una historia, yo les ofrezco un dibujo". Esta dinámica se ha transformado en su quehacer actual.





Above and right: Paintings by Gisela McDaniel

McDaniel les pide a sus interlocutoras que hablen de lo que sucedió y que le cuenten algo que las haya afectado de manera significativa, y se haya convertido en un obstáculo en sus vidas. Ella se interesa por las afectaciones a la salud mental y física. "Quería escuchar las historias de otras personas", dice ella. "Sentí mucho estrés por años. También era algo de lo que no podía hablar. Estaba sufriendo en silencio". También pregunta cómo esos hechos han afectado la forma en que se mueven por el mundo, ya sea en entornos profesionales, en la vida familiar o en cualquier aspecto de su vida. Muchas de sus interlocutoras ocultan sus rostros durante la entrevista.

Inmediatamente después de la conversación, ella fotografía a las entrevistadas. Las fotos se convierten en material de partida para la pintura. "Es realmente importante para mí que hagan contacto visual con la cámara, porque harán contacto visual con el espectador", dice McDaniel. "El desafío a la mirada masculina es algo en lo que pienso todo el tiempo".

Inicialmente, conoció a sus interlocutoras de manera informal, de boca en boca, después de presentar su trabajo en exposiciones en Detroit. "Estuve en un evento en el que me sentí segura y dije 'hey, aquí está el trabajo que hago, si estás interesada en ser parte de él, avísame, iré a verte'. Logré contactarme con unas 20 personas. Pero después he llevado información sobre el proyecto a Instagram y a otras plataformas".

Según Gisela McDaniel, para la primavera del 2020 ya había intercambiado historias y pintado aproximadamente a 50 mujeres.

En preparación para el mural en el Edificio Astrup, McDaniel mantuvo correspondencia por correo electrónico con DeJesus y Colon en la primavera, y en julio hizo un viaje a Cleveland para encontrarse cara a cara. "Había escuchado la historia [de los secuestros], pero era bastante joven cuando eso sucedió", dijo. Como es habitual, ella quiere saber qué quiere el sujeto de la pintura. Si bien muchas de las pinturas que ha realizado a través de este proceso han sido desnudos y han incluido componentes de audio durante las exposiciones, el escenario, un mural al aire libre en un vecindario lleno de familias, puede afectar el trabajo terminado.

"Realmente necesito descubrir qué quiere Gina con esto. Tal vez sea un momento en el que podamos celebrar su imagen. Estoy interesada en conocerla. No sé si habrá un componente de audio. Puede que solo se trate de celebrar a alguien, y eso está bien para mí. Al final del día, es realmente lo que la mujer quiere lo que es importante para mí." ■

PHOTOS BY GINA WASHINGTON

BLACKOUT

by Ron Shelton and Gina Washington, with contributions from Matilda Washington

The likeness of "whiteness" has always filled our world. It is the ideal of beauty that most people strive to become. As children, we spent the entire day watching television, looking at magazines and school books void of "diversity." Thank you, 1976 "Charlie's Angels," for making girls want hair that would blow in the wind. What began as a need to respond to the last cover issue of the CAN has now turned into a rallying cry of "WTF" it's 2020. The world has imploded and amid a pandemic "Black Lives Matter." It, however, is going to take something more intense to erase over four hundred years of purposeful and systemic white domination.

We have to do better than this. We must be vigilant in being socially and politically correct. There has never been a better time in our history as a nation, as Clevelanders to begin to chip away at systemic racism, which plagues our society. The *CAN Journal*'s summer issue: The Art of Surviving Pandemic, set out to be different from any other publication before. The truth is that offering is the same old story splattered on the cover. They did get one thing right by flattening the gender problem. What is the source of this racism that rears its ugly head anyway? Did it begin over four hundred years ago when Europeans began seafaring, colonizing every corner of the planet? Northeast Ohio's artistic landscape is so lily-white, reinforced by mostly all-white galleries, all-white gallerists, all-white creative gatherings, and mostly all-white grantees of Grant sources in the area. After an explosive response from African American artists three years ago, Cleveland Art communities had to re-evaluate how they distribute funding to individuals. Yet, if we are not in the room when decisions are made, we are not included.

Colonialism was an epidemic that we are still in the grips of. The "civilized" have conquered their idea of the "savage," and changed already established systems to be more like theirs. The numbers say it all. Black folks have only been legally free for 157 years, not starting the year we finally discovered the news. One percent of the population holds all of the wealth and power over others. The disparity of a less than one percent representation on the cover did not reflect the fifty-three percent Black population in Cleveland. That white supremacist mentality is why they DON'T SEE US, as business as usual in Northeast Ohio. A literal "Blackout," but we have always been out and have to remain, unapologetically confronting this issue.

Something different happened alongside the pandemic's virtual kickoff party and virtual apology. Ten days later, on May 25, George Floyd was murdered by Minneapolis police officers. This act quickly grew into an international movement of protests, riots, vandalism, and chaos. Cleveland and CAN fall within the category of the dominant culture in this city echoing the marginalization of Brown and Black people now in alignment with the current upheaval. The world took another look at how African Americans have been treated. However, Black lives have always mattered. They mattered when cheap labor was needed and when white babies needed to be fed. We got paid through redlining and the war on drugs. The moment of George Floyd's death not only sparked outrage from communities at large, but it has also erupted into an evolving assessment from white communities and businesses to make changes to a corrupt systemic racist culture. Changes are happening in all areas of social, economic, and political landscapes, where symbols that perpetuated racist ideals are being dismantled. Now Black artists, Black voices, and Black businesses have to be supported beyond February.

Ultimately Black artists have always existed. The purveyors of art and art history have seen fit to erase the influence of Blackness, and in doing so effectively invalidated the existence and contributions of people of color in the arts. Blackness is evident from the cave drawings in Somalia to Jean-Michel Basquiat and cinematic firsts like Mati Diop. Creating is part of human nature; it is because race is a social construct that people of color have been marginalized, and their contributions have not been acknowledged.

Black artists have to understand how history has derailed their ability to be considered equal amongst the masters. Most importantly, we have to shift the dialogue within the art world from a comparison of equality, to redefine the aesthetic while considering all the complexities of race, and until we disrupt the "money white," nothing will change the system that exists.

Gina Washington and Gary Williams are members of the Collective Arts Network Board of Directors.

THOSE OF US IN THE ART WORLD MUST BE LOUDLY AND UNAPOLOGETICALLY ANTI-RACIST.

by Gary Williams

The *CAN Journal*'s cover for its summer issue, The Art of Surviving Pandemic, was created to show unity in the face of adversity. Unfortunately, what it did was emphasize the existence of institutional racism in our twenty-first century art world. Of the forty-some artists featured on the cover, only one was a person of color. Is the staff of the *CAN Journal* racist? Clearly not. CAN has made many attempts to be inclusive. But the question itself is not a fair one. Even David Duke, the former grand dragon of the Ku Klux Klan, claims he is not a racist. The cover of our summer issue was, nonetheless, an example of the blindness induced by institutional racism that Gina Washington and Ron Shelton highlight in their article Blackout.

Institutional racism pervades our society. It infects health care: Black women die three times more often while giving birth than their White counter parts[1]. It permeates school systems where Black students are six times more likely to receive an out-of-school suspension than their White counterparts[2] It is embedded in the criminal justice system where Black men are multiple times more likely to be arrested and two-and-a-half times more likely to be killed during their encounters with police than Whites[3]. It is ingrained in the workplace where White job applicants are consistently hired over equally qualified Black applicants[4] And in the area of finance, Black and Latino loan applicants are denied or charged a higher rate than Whites.[5]

The art world is not immune from this. For years, CPAC's Creative Workforce Fellowship—a program that used moneys from Cuyahoga County's cigarette and alcohol tax to give $20,000 grants to local artists—awarded their fellowships overwhelmingly to White artists.[6] A "non-racist" White artist once lamented to a friend that there were no Black artists in Cleveland. That blindness unfortunately was reflected on our Summer 2020 cover. But creativity, skill, originality, and ingenuity know no race, and Northeast Ohio is saturated with eager, talented artists of color.

The problem is not the absence of artists of color. The problem is with us: the artists, collectors and purveyors of art who read this magazine. Likewise, the solutions to the problem lie with us. We, the CAN community, have the power, indeed the duty to foster change. We, the members of the CAN community, have readily recognized the value of the reproduction of a soup can, an upside-down urinal, and even a sculpture of a pile of shit as high art. Can we truly claim we have been as open minded when it comes to art made by people of color? We have the power to recognize and indeed promote the value of art made by people of color. Now is the time to use it. Words and feelings are not enough. We must act to make our art world more inclusive.

In 2020, it is not enough to say, "I am not a racist." Those of us in the art world must be loudly and unapologetically anti-racist. The world is changing. Revered statues of men who took up arms against their country in the name of slavery are being removed. NASCAR has banned the Confederate flag from its events. Proctor & Gamble has spent millions of dollars to produce commercials urging White people to actively fight racism. Thousands of people, White and Black, have taken to the streets to peacefully protest the killing of unarmed Black people.

We, the CAN community, can be part of a long overdue change in the way artists of color are perceived, or we can blindly remain in the dark racist past that fails to recognize the diverse artistic contributions of artists of color.

The cover of our summer issue is an example of "business as usual" in Northeast Ohio's art scene. As a board member, I believe that *CAN Journal* can and will do better. We encourage all of you to recognize how your actions—and inactions—affect the landscape of art in Cleveland.

Finally, as a postscript for those who are not yet convinced, take time out of your busy day to look at a 4:52 minute segment of John Oliver's *Last Week Tonight* show on YouTube. Here's the link: https://www.youtube.com/watch?v=aE8OqAtbn0s

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1 USA Today June 18, 2020

2 USA Today June 18, 2020

3 USA Today June 18, 2020

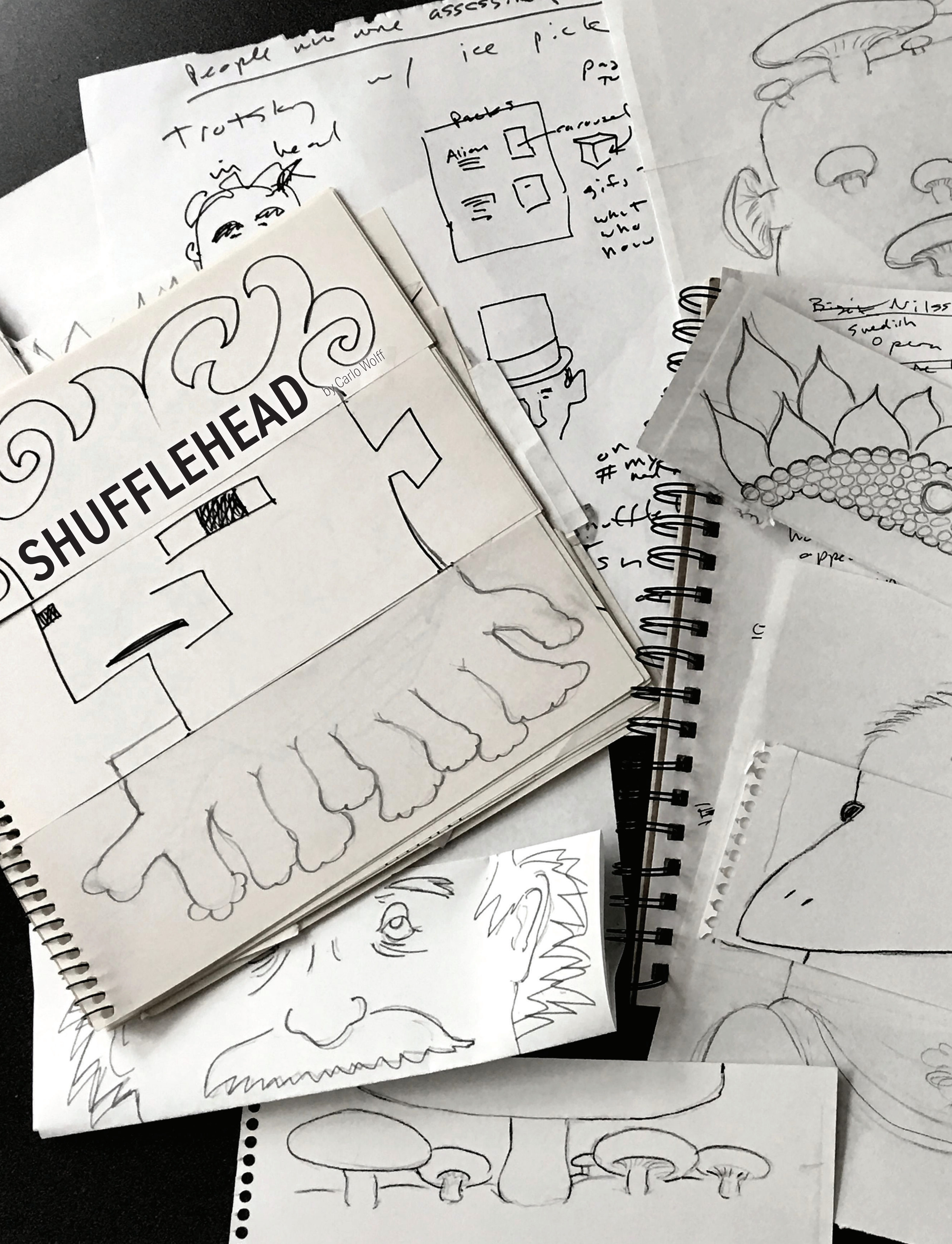
4 Harvard Business Review https://hbr.org/2017/10/hiring-discrimination-against-black-americans-hasnt-declined-in-25-years

5 Washington Post, May 23, 2018 https://www.washingtonpost.com/realestate/large-numbers-of-loan-applications-get-denied-but-for-blacks-hispanics-and-asians-the-rejection-rate-is-even-higher/2018/05/22/dac19ffc-5d1b-11e8-9ee3-49d6d4814c4c_story.html

6 In the interest of full disclosure, I was one of less than a dozen Black artists who received the fellowship.

SHUFFLEHEAD

by Carlo Wolff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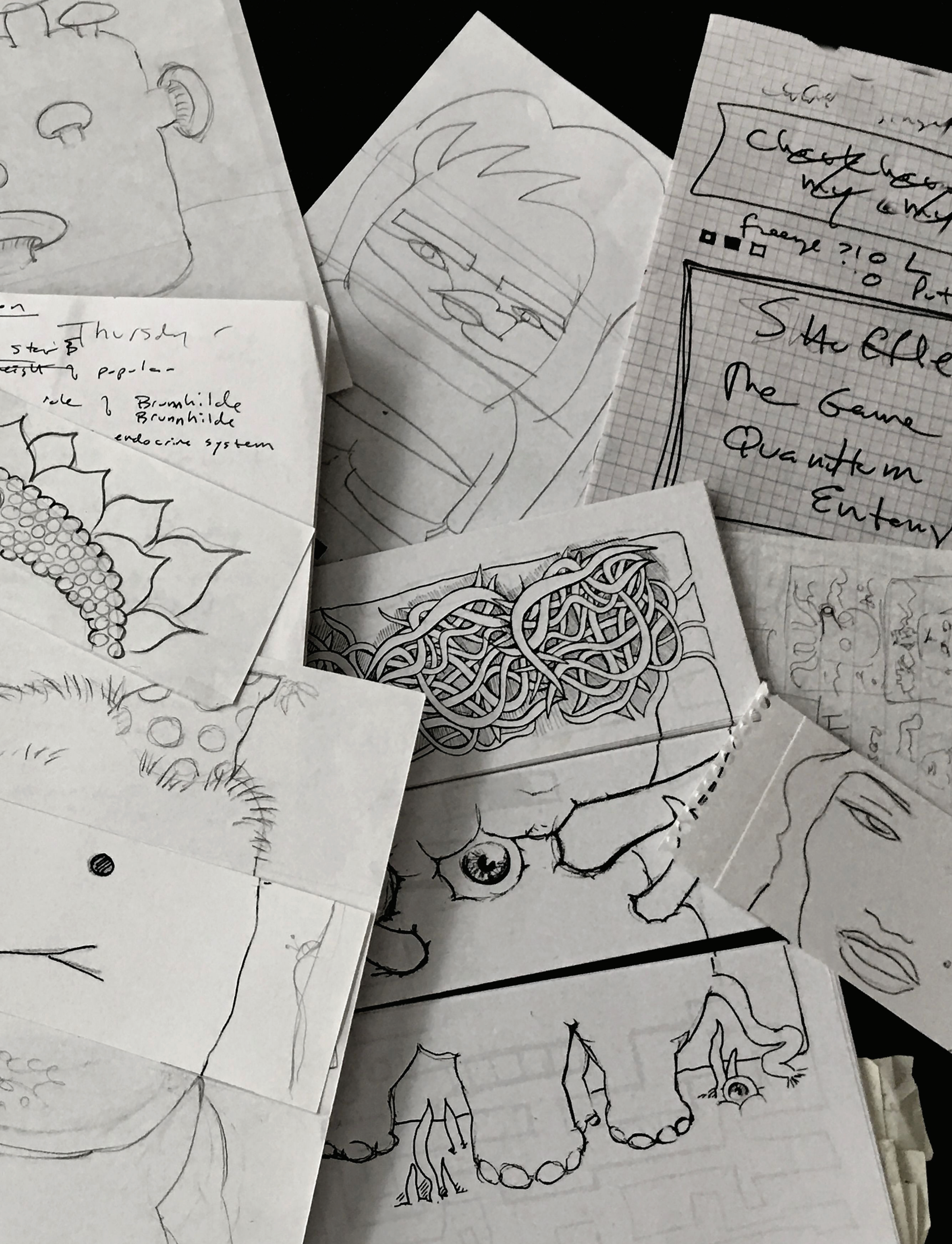
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Kasumi has said she doesn't know what her brain knows, suggesting a mysterious and limitless ore to mine. Her willingness to plunder that mine—her curiosity and fearlessness—inform her art, whether cinema, installation, or app. While Kasumi productions are abstract and demanding no matter how kinetic, they are based on her feelings, her deep connections. Even as her multimedia, high-tech work blows our minds wide open, it seems to give Kasumi a form of closure.

"I make art to make sense of chaos," says Kasumi, who lives in Cleveland Heights. "My process of cutting things up and making something new out of the parts is a way to begin to see how identities and even truth are constructed. The world is filled with meaning that humans project into it, and I take those pieces of meaning and try to make sense of them in relation to one another. So my works involve the connections between inner experience, sensation, emotion, and intention with their outer manifestations as signs and gestures."

Whether it involves film, as in the aptly titled *Shockwaves*, or Kasumi's first computer app, an onscreen flip book called *ShuffleHead*, she will see the project to term, carving out a new market along the way. That's all part of the improvisation: the steps in her necessary, creative dance.

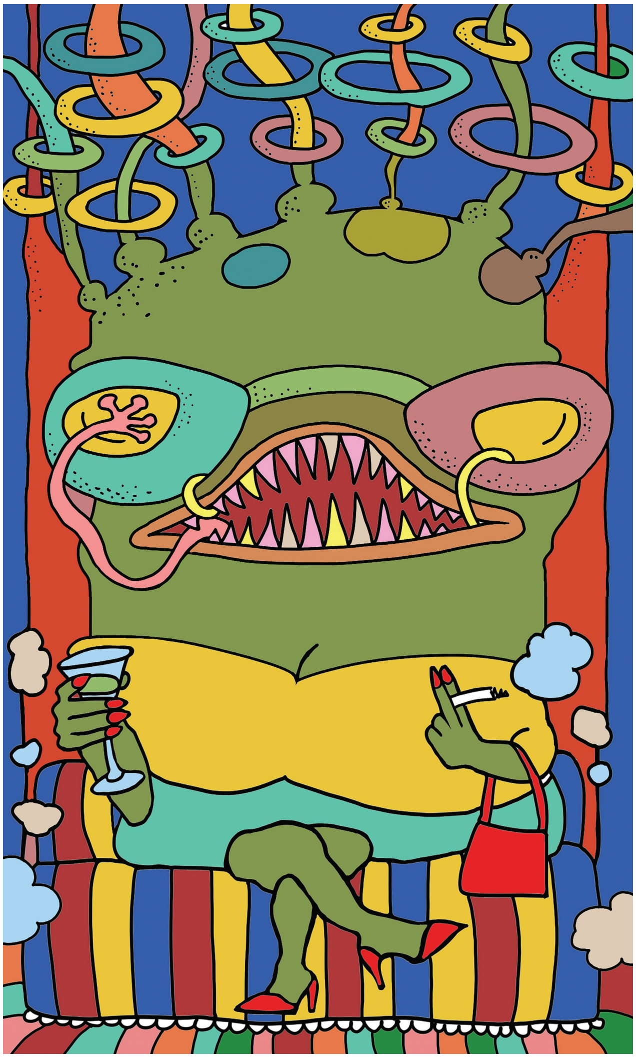
Kasumi's 2014 film, *Shockwaves*, slammed animation into B-roll, leavening the mix with a musical score as remarkable as the imagery—weirdly familiar, though you can't quite place where you saw it—from horror flicks, rom-coms, and sci-fi. Her lexicon is broad, her apprehension of technology commanding, and the way she pokes the membranes of our minds—poking her own for a trial run—is unique. Not dominantly pleasant, but unique.

Where *Shockwaves* is immersive, menacing, and purposefully cerebral, her new, $3.99 *ShuffleHead* app—on Apple for now, with Android close behind—is softer, and more fun. But it also is a form of mourning.

"About six years ago," Kasumi says, "my older sister underwent devastating cancer surgery that left her, a black belt in karate, incredibly weak. I wanted to make something for her like the things-to-do books she'd made for me when we were little kids. I decided to make a mix-and-match book with absurd and funny characters—only requiring she turn page segments. After she died, I wanted to honor her by developing this project into something bigger. So I think the impetus for *ShuffleHead* was addressing that feeling of helplessness that occurs in coping with the sickness of a loved one; creating order out of chaos is therapeutic, probably a reason that people like jigsaw puzzles."

Conceived by Kasumi, brought to life by Tony Calabro, Ian Zeigler and Matt Beckwith of the Cleveland "visualization services agency" Photonic Studio, *ShuffleHead* is a character creator, coloring book, story generator, and beat maker. It has a top, a middle, and a bottom. Rotate sections any way you like to generate different stories.

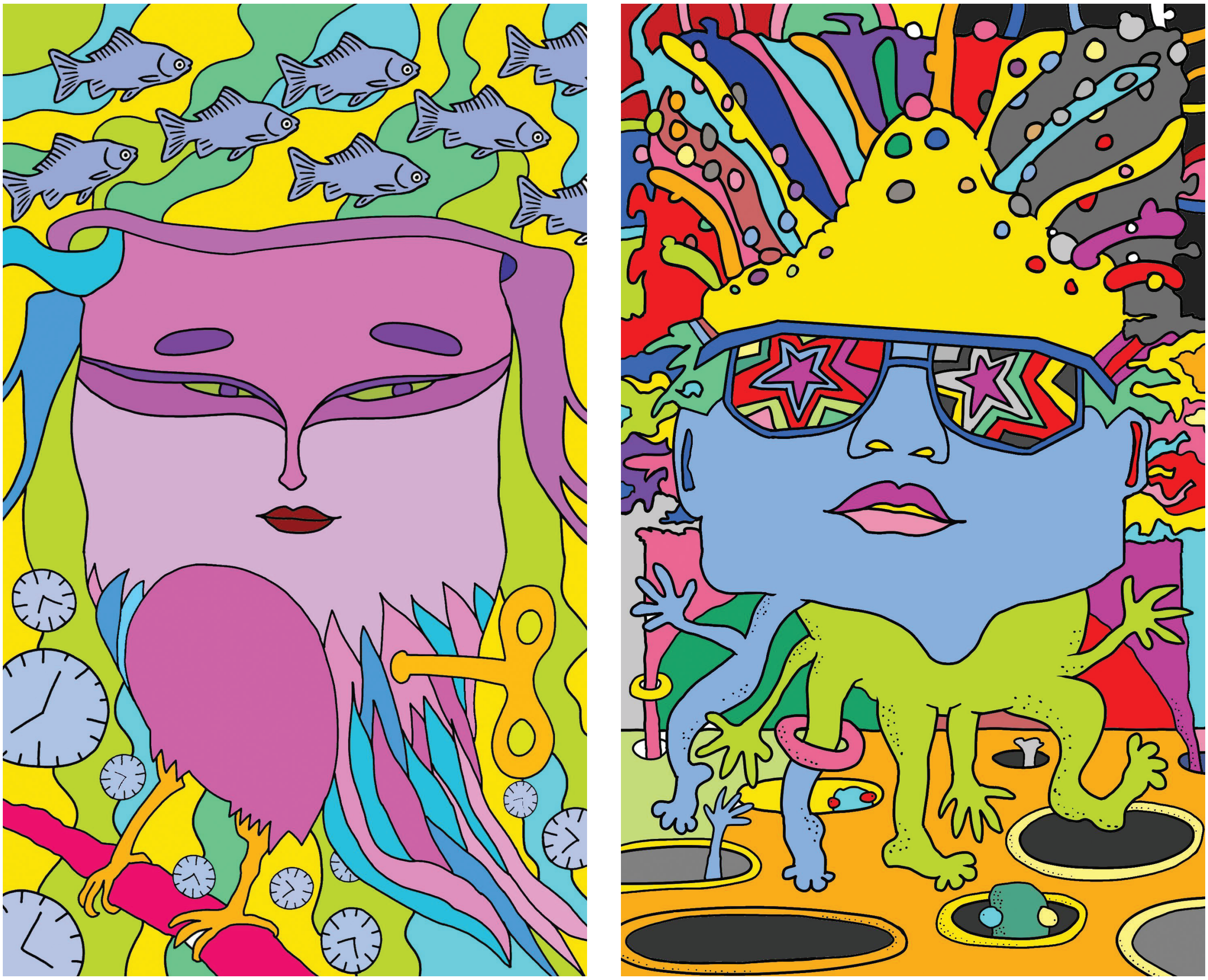
Kasumi designed all the thousands of images, including vamps on familiar icons like Jimi Hendrix and James Joyce; the Photonic trio, whom she knows from the Cleveland Institute of Art, where she taught from 2002 to 2015, helped shepherd *ShuffleHead* to market. It took more than five years of dealing with intellectual property, trademark, and copyright issues; figuring out how to synch *ShuffleHead's* different section and how to deploy *ShufflePacks*, auxiliary collections that one can acquire to plump up the app.



PRECEEDING PAGES: Preliminary drawings for the re-mixable figures in Shufflehead. ABOVE: An image from the app.

Think mashup: You can put Elvis Presley's head atop Franz Kafka's body, sitting on an ice cream cone. Mix Marilyn Monroe and Albert Einstein, or plop the short-fingered vulgarian (Kasumi's moniker) running our country on a grilling hamburger. Think of Kasumi as a hypertechnological turntablist jamming together unexpected connections, as she does in her other media. And imagine how daunting it is to craft something so complete and so consuming.

"Not everything worked initially, and we had to experiment and



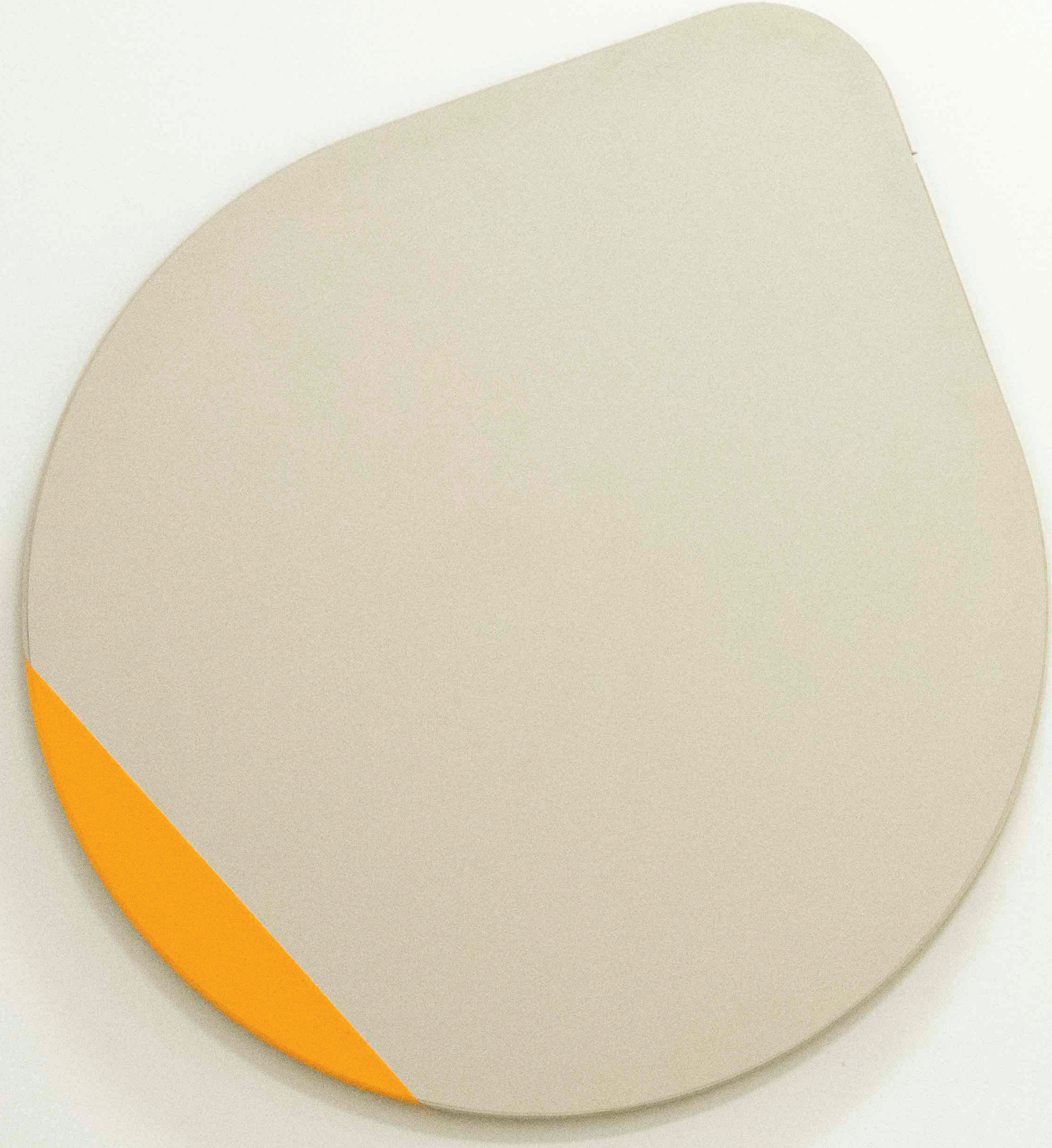
The Shufflehead app allows for mixing and remixing tops, middles, and bottoms from a huge bank of images, which include surreal figments of the imagination, as well as recognizable public figures.

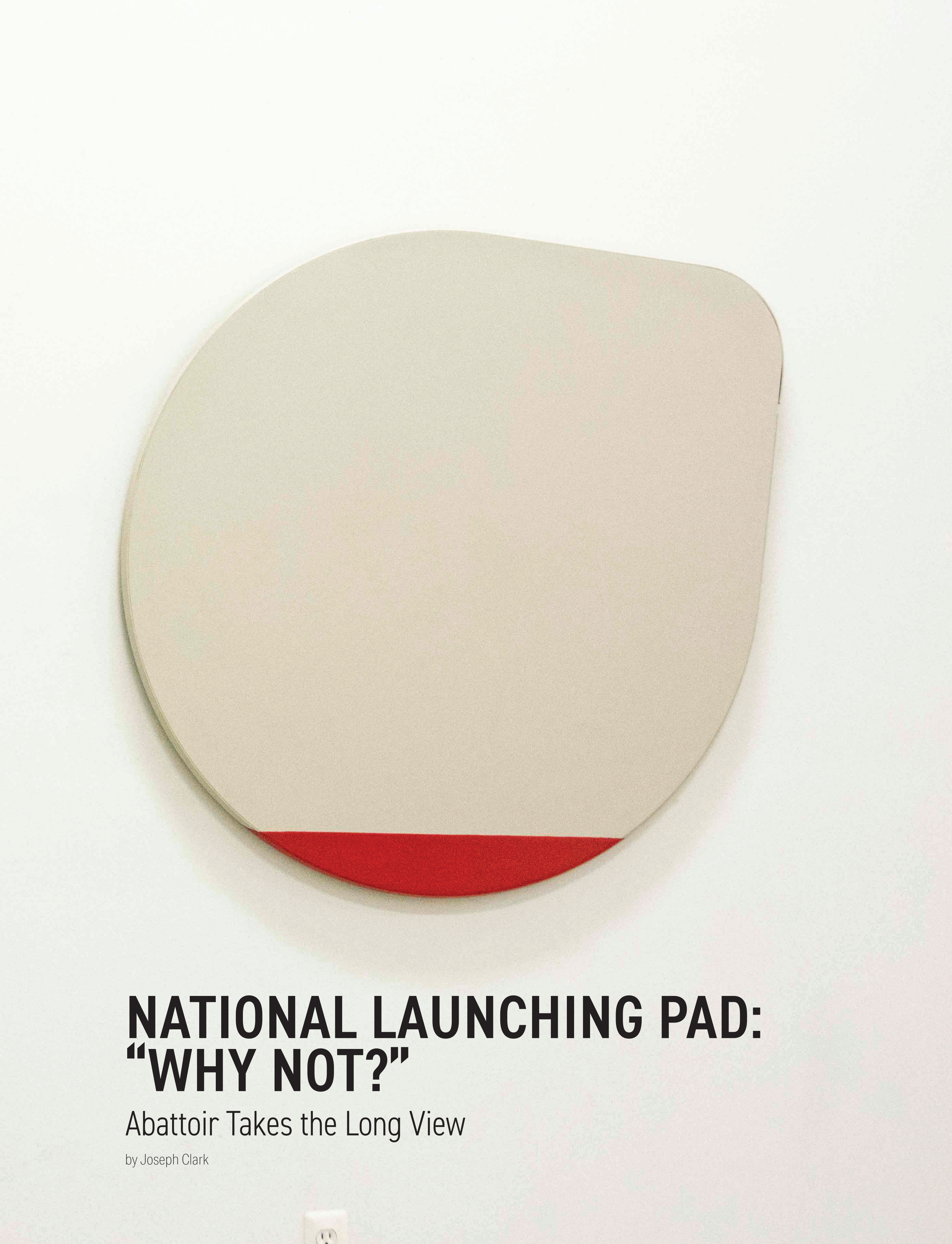
re-work lots of things many times...and then re-do them again and again," she says. "One of the biggest challenges was to get everything to synch together perfectly—visually, musically, and grammatically."

Imagine releasing such an absorbing app into the COVID-19 atmosphere, a sullen suspension in which too many of us have too much time to burn.

One can view *ShuffleHead*, which Apple presents to a market twelve years and older, as a contemporary board game, a brainteaser like Scrabble. But in the app age, games aren't competitive the way they used to be. How you "play" them can be shared, but apps can't be joined. Picture a kid playing *ShuffleHead* (*ShufflePacks* have characters that appeal to the young), marveling at what he or she puts together, the stories they tell. The kid can share with the next kid, but the transaction is between app and player. At the same time, *ShuffleHead* is weirdly organic; as long as Kasumi keeps feeding into those *ShufflePacks*, the app should grow like a weed. Or spread like a virus.

Experience *ShuffleHead*. It is an experience. "You play with it, you use it, you create with it," Kasumi says of her latest brainchild. "I feel that when you make these characters out of other characters, it triggers new ideas and new sensibilities. For me, the idea that we're mixing these things that you thought were completely incompatible is satisfying and funny. In a way, *ShuffleHead* is like a perpetual comic book. I think everything matches up, that we're all part of the same system. It creates a kind of community in your head, and we're learning how much of the same organism we actually are. One little thing on one side of the world has such implications across the planet."





NATIONAL LAUNCHING PAD: “WHY NOT?”

Abattoir Takes the Long View

by Joseph Clark

Rose Burlingham and Lisa Kurzner met in 2018, while working on the inaugural FRONT International Cleveland Triennial for Contemporary Art. Both had careers with museums and art nonprofits, and had founded and operated their own curatorial practices—the former in New York, the latter in Cleveland. At the end of the triennial, Burlingham moved to Northeast Ohio, and discussed with Kurzner their wish to collaborate on an exhibit. It was conceived as a popup or other temporary happening.

Less than three years later, Burlingham and Kurzner are owners and curators of the gallery Abattoir, which opened its first exhibition in June—after having rescheduled their April 15 debut due to the coronavirus shutdown.

“It's hard opening during a pandemic, and realizing you can't familiarize face-to-face,” Kurzner said.

However, the gallerists took the delay in stride—and not just because every other gallery was forced to make the same concession to public health.

Burlingham and Kurzner have learned to take a long view of their enterprises. In 2005, Burlingham established Living Room, a “mobile gallery” which eschewed a permanent studio address and instead hosted exhibits in temporary venues around New York City. Kurzner is founder and principal of Kurzner Arts, a curating and arts advising operation. For eleven years, she also worked with the Cleveland Museum of Art as a researcher and curator of photography and contemporary art.

Founding Abattoir, Burlingham and Kurzner had always planned on a deliberate, farsighted venture. Burlingham says she hopes to help younger people buy their first pieces of fine art, and set them on a path of lifelong collecting.

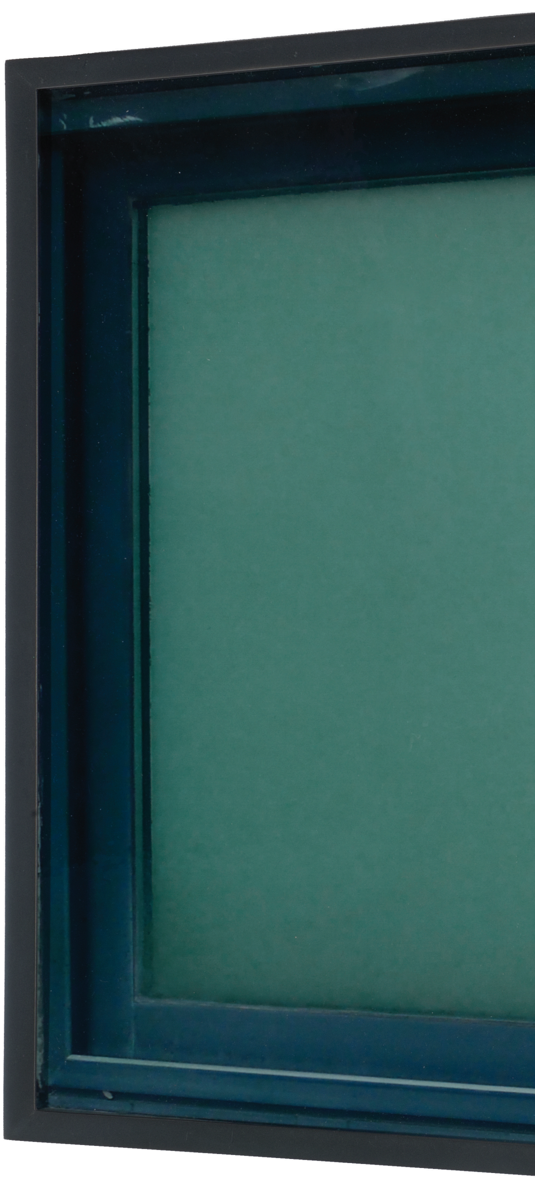
“It's a long-range project. That's why we weren't futzed opening during the pandemic,” Burlingham said.

Speaking of younger, first-time buyers, Kurzner said, “This is the generation we're hoping to talk to and get interested in collecting art.”

Building a millennial client base was always conceived as an ongoing effort. Even the gallery's location serves this end. It lives in the Clark-Fulton neighborhood, a hub for Cleveland's Puerto Rican community adjacent to both Ohio City and Tremont. It is located in the Hildebrandt Building, a complex which began its life as a meat processing plant for the Hildebrandt Provisions Company—hence Abattoir's name, the French word for slaughterhouse. The gallery has many artistic neighbors in the building, including Aliberti Art Tile, Bette Drake Studio, Finko Creative, and Svona Studio. The facility also houses specialty vendors offering yarn, honey products, and yoga classes, and locally-famous brands like Rising Star Coffee and Campbell's Sweets Factory.

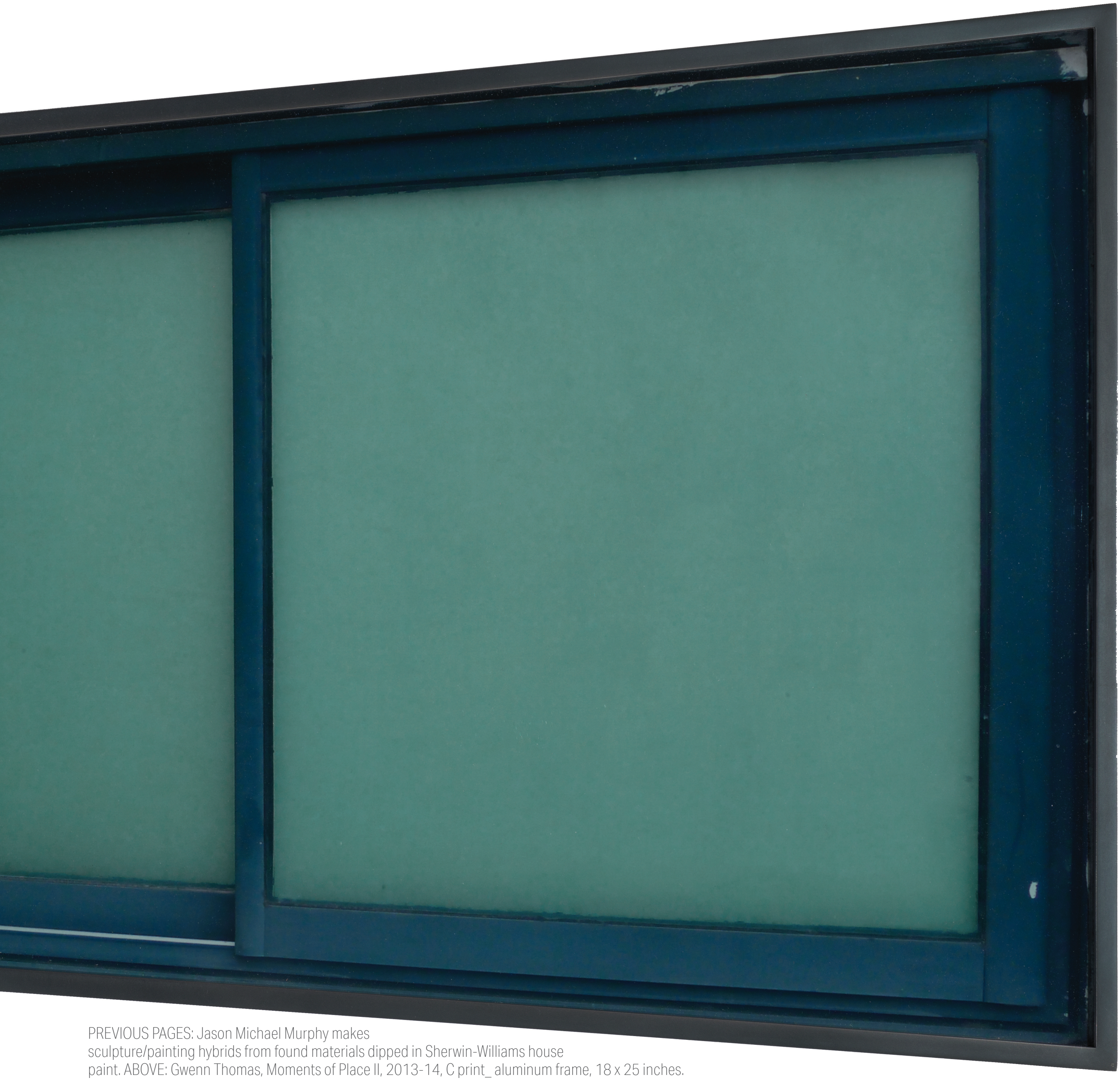
Like 78th Street Studios or Transformer Station, Abattoir embraces its industrial setting. At the end of the Hildebrandt's courtyard, visitors can enter the gallery by climbing a short flight of stairs, or stepping up onto a short loading dock opening into Abattoir's main hall. In that hall, across from the door to the gallery proper, is a small sitting alcove. Hanging over it is Erykah Townsend's mixed-media painting Courage the Cowardly Dog. This piece is a visitor's first hint of Kurzner and Burlingham's intergenerational outreach mission—one that treats Gens. Y and Z not only as potential buyers, but as collaborators.

Townsend is a 2020 BFA graduate from the Cleveland Institute of Art. And she is just one of the many young and emerging artists Abattoir has made the deliberate decision to display. Abattoir's inaugural exhibit paired Hildur Ásgeirsdóttir Jónsson—an established Icelandic-American textile artist formerly represented by the William Busta Gallery—with Kaveri Raina, a Brooklyn-based painter who graduated from the Maryland Institute of Fine Art in 2011.



The second exhibit, running August 1 to September 5, will pair Shawn Powell and Lauren Yaeger, who received degrees in 2008 and 2009, respectively. Yeager, a veteran of FRONT, creates garden-like environments of vertically-oriented found objects. Powell creates trompe l'oeil paintings the size and shape of beach towels, complete with accessories like sunglasses and socks.

Exhibits planned later in the year will explore photography and three-dimensional art. Gwenn Thomas fills her photographic frame with the geometric outlines of doors and windows. Where a color-field painting might create the illusion of pure hue, Thomas' photos can create the appearance of pure frame, or pure space. Jason Michael Murphy, a 2012 MFA from Columbia University, makes unique sculpture-painting hybrids from found



PREVIOUS PAGES: Jason Michael Murphy makes sculpture/painting hybrids from found materials dipped in Sherwin-Williams house paint. ABOVE: Gwenn Thomas, Moments of Place II, 2013-14, C print_ aluminum frame, 18 x 25 inches.

materials dipped in Sherwin-Williams house paint. Kurzner says that around the November election, the gallery will feature photography by Sheila Pree Bright. Bright has explored such timely subjects as young Americans' relationships to their country, and recent clashes around the nation's largest Confederate monument at Stone Mountain, Georgia.

Abattoir is renovating a spare room in the Hildebrandt, where Burlingham and Kurzner plan on one day hosting education sessions and community performances. Burlingham sees this kind of outreach as a way to "advocate" for the art she and Kurzner display. "If young people understand the concepts behind the art, they'll be receptive," she said. Abattoir also plans on residency-like opportunities for artists to travel to Cleveland and make work on site

Abattoir's curators are confident that their space—and others in Northeast Ohio—can provide a launching pad for ascendant artists.

"Why shouldn't Cleveland be a place to announce an artist to the national stage? Why not?" said Kurzner.

AN INTERVIEW WITH ARTIST AND ACTIVIST AMANDA D. KING

by Brittany M. Hudak

Amanda D. King, artist, activist, and a recent recipient of one of SPACES Urgent Art Fund awards, took the time to speak to CAN about her life, art, and commitment to the advancement of Black leadership in the art world and the fight against anti-Black racism within arts and culture. King studied art history at Bryn Mawr and graduated from CWRU Law School in 2017—and while she doesn't practice law, she uses her legal scholarship in unconventional ways, chiefly as part of her artistic activism. She co-founded Shooting Without Bullets in 2016, aimed at accelerating movement toward antiracism by eliminating systemic barriers that prevent young Black and Brown artists from thriving in the arts and society. Earlier this year, when the controversy surrounding the cancellation of Shaun Leonardo's exhibition at moCa occurred, King raised concerns about both the ethics of appropriating images of police brutality within visual culture and the institution's unwillingness to address institutional racism within the museum. She strongly believes that arts and culture play a key role in the nuanced and complex fight against racism, and is one of the local leaders forging a path forward.

HOW DID YOUR CHILDHOOD SHAPE WHO YOU ARE TODAY?

My exposure to arts and culture, Pan-Africanism, and Black liberation theology as a youth shaped my viewpoints on life. When I was twelve, I attended an exhibition of lynching photos at the Andy Warhol Museum. Witnessing the racial terror within those photos, my parents' visceral response (a combination of agony and deference) to the work as they moved through the gallery and the non-Black patrons gazing at the brutalized Black body in silence was a very strange and terrifying experience. It felt morally wrong to passively look at the pain of others when they did not consent to our gaze and have the license to walk away without action. I believed we owe them more for their suffering. I did not know how to articulate this feeling. This was in 2001. Since then Black death has been commodified and normalized in the art world, media, and popular culture to the point where we are all desensitized to it. This has created a collective apathy that I believe we must actively resist. Since studying art history, working with community to increase accountability for crimes against Black citizens, and developing my artistic practice, I urge us to actively commit to caring for the dead and the mourning—the people in those lynching photos, the people who have died at the hands of police—whose last moments are broadcast across media and mounted on gallery walls. Without this care we are further inflicting violence on them and harming ourselves in the process. I find this unacceptable.

WHAT ARE YOUR INSPIRATIONS? WHAT GIVES YOUR WORK CONTEXT?

I love the story of Sojourner Truth. I relish in her depth and complexity. She was truly an artist activist. Her quote "I Sell the Shadow to Support the Substance" still gives me chills every time I recite it. As a formerly enslaved person, she used photographic portraiture to take back her personhood and then sold those photos/cartes-de-visites to fund abolitionist efforts. I am in awe of her ability to reclaim her narrative and mobilize society in the face of what seemed like insurmountable injustice and oppression.

The culture maker wields incredible power when our art is used as a catalyst for social transformation. My awareness and understanding of this grows daily.

TELL US MORE ABOUT SHOOTING WITHOUT BULLETS AND HOW THE ORGANIZATION HAS EVOLVED SINCE IT WAS FOUNDED IN 2016?

Shooting Without Bullets is co-led by myself (Creative Director) and Kelsi Carter (Impact Director). We use cultural production, artistic development and education for young artists ages 13 to 21, as well as activism and advocacy, to model an alternative arts ecosystem that accelerates the movement Black and Brown Communities need to thrive. As a facet of this work, we operate a creative agency and production company that produces socially-engaged art for clients and collaborators in Cleveland and beyond. Our creative agency is a key piece of Shooting Without Bullets' evolution. We know, from both experience and research, that education alone is not enough to eliminate barriers for Black and Brown youth. We are also aware of the limitations of funding for antiracist work. Our vision is for the creative agency and production company to act as a social enterprise, funding our art and advocacy while also providing young Black and Brown artists with experiential learning opportunities in preparation for participation in the creative economy. We look forward to a busy fall that includes exhibiting in the Artist Archives of the Western Reserve's Bridges and Barriers group show and the unveiling of a series of public artworks.

WHAT SOLO PROJECTS ARE YOU WORKING ON RIGHT NOW?

I am embracing my role as cultural producer in this moment and allowing my activism to flow through my creative output. I received the SPACES Urgent Arts award for ~~My~~ GOD is Antiracist, a multi-layered, multimedia meditation on GOD as the embodiment of antiracism. My process interweaves photography, text, video and installation with Black liberation theology, Black church aesthetics, and recollections of Sunday service to invoke the viewer to perform antiracism as a spiritual practice.

HOW ARE YOU FEELING AT THIS MOMENT SIX MONTHS INTO THE PANDEMIC AND THE NEXT WAVE OF THE GLOBAL UPRISING OF THE BLACK LIVES MATTER MOVEMENT?

I am feeling a wealth of emotions that I am still processing. I have no idea what society will look like in the future, but I am ready for substantive change and for others to join the antiracist movement. I am glad that we are ending an era of colorblindness and respectability politics and entering an era of what feels like revolution. It's time to demolish the old guard and build anew. I want to be an integral part of the redesign of society and to work with young artists to be architects of a pro-Black future. I believe with enough support, resources and opportunity we can achieve this and I am actively looking for ways to build stronger relationships within the local arts ecosystem and Cleveland at large to ensure this happens.

Still, I am weary of the lightning speed desire of non-Black cultural institutions and orgs to work with Black artists. Don't get me wrong—I invite the opportunity, but only when it feels genuine and like longevity is the end goal. What is apparent to me now is the harm of creating busy work for Black artists to further agendas that don't center on our needs. How can we create when we are invited to the table, asked to cook, serve and then clean up? All the responsibility on us ultimately devalues our talent. I will remain skeptical until we are treated equitably and fully compensated for our brilliance.

DO YOU FEEL A CERTAIN LEVEL OF RESPONSIBILITY TO OTHERS AS AN ARTIST/THOUGHT LEADER?

I feel a lot of responsibility as an arts and thought leader and much of that is ethical. I believe in an ethic of care and accountability. I feel a responsibility to counter anti-Black influences and create positive representations of Blackness. Sometimes I want to create simply because I have a desire to. As an artist I am protective of my right to expression, but still vigilant about its impact on others, especially Black people. I value art, but I also value my community. When the two seem at odds—I won't put objects before people. I don't just want to make work about social justice. I want to engage in social justice. My engagement in social justice starts with centering on the most affected in both my activism and artistic practice.

WHAT ARE SOME OF THE THREATS TO BEING CREATOR AND DISRUPTOR?

One threat is feeling an immense amount of pressure to set the tone and to be the example. Naturally, I am more open to public scrutiny and have to be accountable to more people. I know that when I speak out there are consequences that affect my practice and organization, but I must continue to speak out if I want to create the change I know we are all capable of creating.

WHAT WOULD YOU LIKE YOUR LEGACY TO BE?

I want autonomy for me and my people. Progress still needs to be made in order for these things to be achievable.

My ability to achieve self-determination is inextricably linked to my commitment to achieving Black liberation in my lifetime. Influencing antiracist movements will be a central part of my legacy. I believe that we are all deserving of profound love and care and am actively seeking to actualize this in both the arts and society.

Amanda D. King can be reached on Instagram: @iadking
shootingwithoutbullets.org

SELL AIN'T A FOUR-LETTER WORD

Part 2: Deal Me In

by Jo Steigerwald

Last issue, we mashed up art and commerce with three artists, asking the question, "What sells?" This issue takes the same question to four art galleries and dealers.

One slight variable: COVID-19.

We spoke with artists in February, before the pandemic brought our juggernaut world to a halt in March and closed all art galleries in the way that we knew them. So Part 2 also asks, "What's next?" The virus now reaches into every corner of our lives, changing both the experience of art and its purchase.

THREAT = OPPORTUNITY: FRAMED GALLERY

Stacey Bartels represents contemporary African American and Black artists in her gallery on Waterloo Road, but eighty percent of her sales have consistently come from collectors outside of Northeast Ohio, who find her online. Bartels opened her gallery in fall 2018, to be a bridge from an art therapy practice to an encore retirement career. It has exceeded her projections, with steady growth of both featured artists and customers.

Recent sellers include bright, figurative works by Tiffani Glenn, a young artist from Florida, and Evita Tezeno, whose gallery show opened at the beginning of the pandemic lockdown. "Glenn's Unbreakable Bond speaks to where we are now," says Bartels. "People want colorful, bright, uplifting pieces right now. I think since people had to be home, they wanted something pretty to look at all the time." She notes that while customers are asking about large, expensive pieces, they are purchasing smaller pieces, for $2,000 or less.

As Ohio shut down in March, Bartels ramped up her digital presence. She began an artist interview series on Instagram Live, which she will continue and coordinate with live events as her gallery reopens. She also added her gallery to artsy.net, a global marketplace online gallery, offering her a robust database, auction visibility, and backend online support. Bartels believes that increasing her digital presence brings greater exposure and recognition for her artists. She plans on using her gallery space as an artist showcase, featuring two to three pieces from an artist, instead of the usual fifteen to twenty pieces, and adding a computer kiosk in the gallery for viewing more pieces from each artist.

"I think the way to sell art will be digital, and I want to provide my artists with those platforms that sell the art, whether it's the gallery website or Instagram, or through sites like Artsy."

Framed Gallery is at framedgallery.net and artsy.net/framed-gallery.

CUSTOMERS ARE KINGS AND QUEENS: BONFOEY GALLERY

Venerable Bonfoey, connecting artists to collectors since 1893, sells almost exclusively to individuals and corporations in Northeast Ohio. Gallery Directors Marcia Hall and Diane Shaffstein note that "what sells" depends mostly on the client and their collection, with Bonfoey acting as a guide to quality artists, especially those from Cleveland and Northeast Ohio.

"Collectors have a connection to a specific piece of artwork both visually and spiritually," notes Hall. "We represent a large number of quality artists; because of these relationships, we can offer collectors a wide range of work." Bonfoey often travels to the homes and offices of collectors to better understand the physical space where the artwork will be shown, bringing a range of pieces along to show the client. The gallery also loans pieces on approval and offers presentations to corporate committees purchasing art.

Hall and Shaffstein note that they are selling more contemporary works, usually representational, featuring soothing landscapes and florals. Currently, customers are choosing works with clear, vibrant colors. Bonfoey closed in March, under state lockdown guidelines, and began opening by appointment in June. They've increased their email marketing and are considering how to proceed with three shows scheduled for this fall.

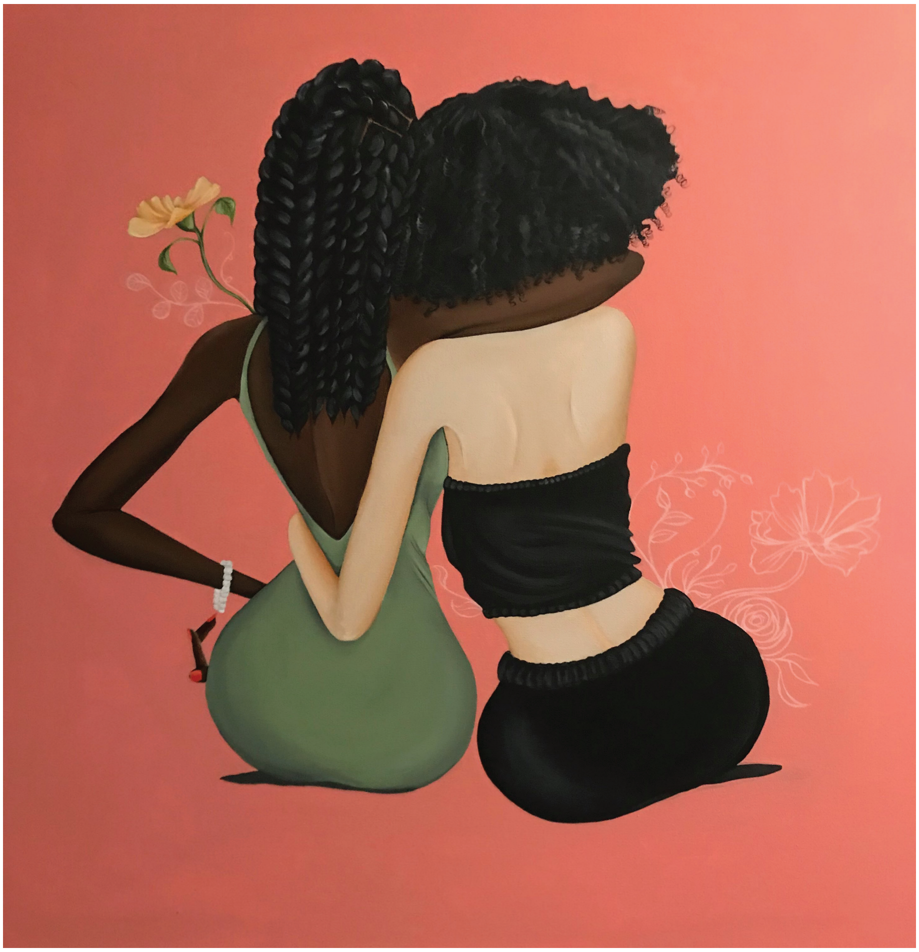
"With the new normal, I think it's going to be interesting to see how clients react to coming to galleries. We hope it will be still possible to wander around and find something they'll love, and not be afraid," says Hall.

Find Bonfoey at bonfoey.com.

LOVE MADE VISIBLE: KENNETH PAUL LESKO GALLERY

Ross Lesko strongly connects what sells with what is loved. The gallery opened in the 1970s, featuring mostly American and European Modern historical artwork, and began representing and exhibiting contemporary artists in 2005. He posits that galleries are opened because their owners love art, and hope that the art that resonates with them will resonate with the client. Lesko's clients ripple outward from Northeast Ohio, reaching across the US to Europe, Australia, and Asia.

"In the art world, 'what sells' is as much a philosophical question, as it is a practical question," says Lesko. "A predictive algorithm might forecast that twelve-inch orange and black dodecagon geometric abstracts, rendered in egg tempera, casein and asphaltum, would sell at a ninety percent success rate, but at that point, a gallery might as well be selling widgets."



Framed Gallery proprietor Stacey Bartels says Tiffani Glenn's piece Unbreakable Bond "speaks to where we are now."

Instead, Lesko believes that a connection between art and viewer lies in the investment of the artist in the creation of their work. "With time, an artist develops to a level of competency—understanding the fundamentals of composition, value, color, use of their chosen media, tools and materials—but moving beyond competency takes dedication. Years of studio practice leads to breakthroughs, which continually help artists attain higher levels of achievement. These artists are passionate about their work, and it is that passion that has kept them dedicated to honing their skills and mastering their craft; that passion is imbued within their creations, and it emanates from their work. These are the artworks that tend to sell."

Currently, Lesko sees a trend of clients wanting to live with art they love, and enjoying those works daily in their homes. While COVID-19 closed the gallery during lockdown, the gallery remained connected to clients through email and social media. They resumed regular business hours in mid-May, following state guidelines for sanitizing, masks, and distancing.

Visit Kenneth Paul Lesko Gallery at kennethpaullesko.com.

PERSONAL CONNECTION: HEDGE GALLERY

For Hilary Gent, what sells is that which pulls emotionally. "People will say about a piece of art, 'I just can't get this out of my head, I love it so much!' My job is to help figure out how a person can have that piece in their life." HEDGE currently represents fifteen artists. All, except one, live in Northeast Ohio—where most of her customers live.

Gent notes that in addition to purchasing art through a gallery, collectors may also commission pieces after seeing work featured there. HEDGE also offers payment plans, believing that both the gallery and the artist want to see a piece of art in someone's home, out in the world.

In March, Gent changed her email newsletter from a monthly to a weekly update, in order to stay connected to her customers. She linked HEDGE's ecommerce page to their social media platforms to decrease purchasing friction. And she opened up her personal collection on social media. "Working at home, I turned my personal Instagram page into a story about our own collection. I've posted once or twice a week, talking about why we purchased our art, how we use it in our home, framing styles, and tips for how someone can incorporate art in their home." Online sales have followed this increased online marketing.

HEDGE relaunched gallery previews in mid-June, inviting seventeen people into the gallery every 45 minutes, disinfecting and cleaning between shifts—a far cry from hosting the 100 to 1,000 people during a pre-pandemic opening night event. "Experiencing work at a gallery is so important and essential to experiencing art. There is something in meeting the person behind the work, and seeing the work in person."

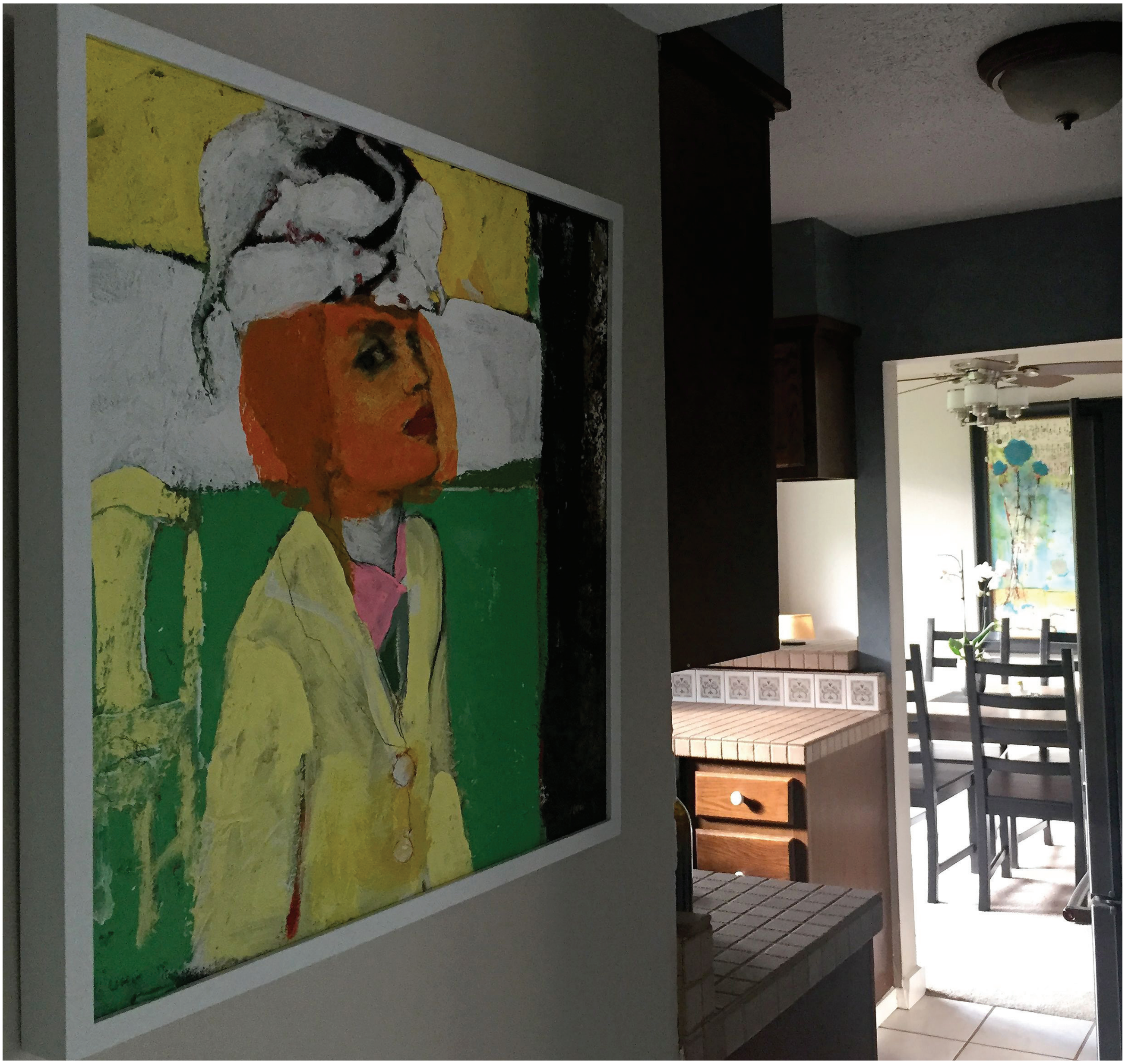
HEDGE gallery is at hedgeartgallery.com.

THE MAGIC ELIXIR

Personal connection + love + access = sales. Styles of art, platforms, and communications vary widely, but the result is the same: art sold by galleries to people who love it. And no virus can destroy that.

ART IN THE FAMILY

by Christopher Johnston

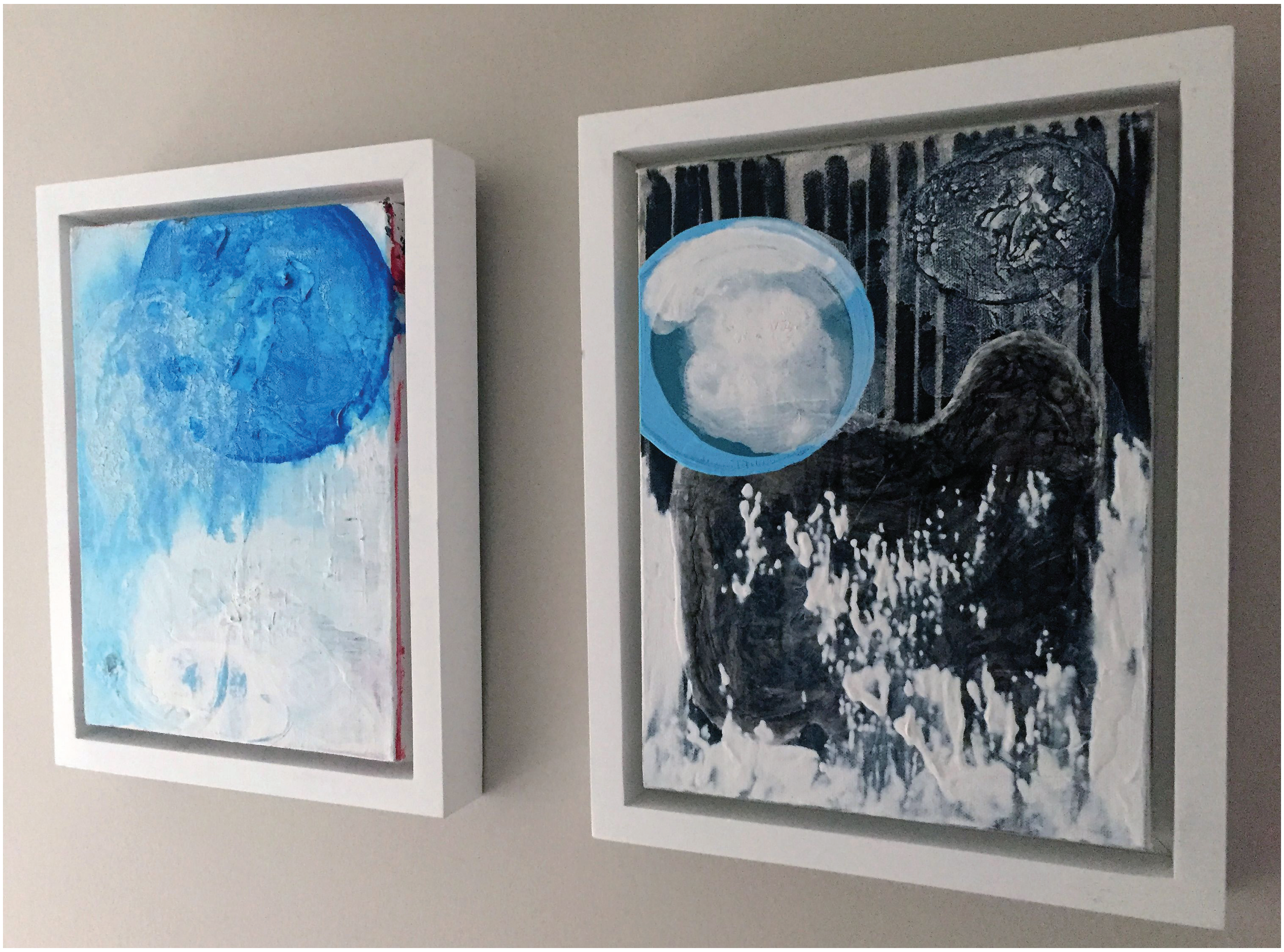


When you work as a first responder—especially during the current COVID-19 pandemic—you need effective ways to disengage and relieve stress when you are home. The Nowaks found the perfect asylum in their fast-growing collection of primarily local artists.

"Art heals our souls," says Shelley, an ER nurse for 27 years.

She met Matt, a firefighter/paramedic since 2005, when he transported patients to the hospital where she was working. They ended up teaching night courses at the same college. They confirmed their love for each other by marrying in 2008, but their passion for art and collecting didn't begin until ten years later. At that point, the couple owned some print collages and four beautiful ceramic pieces from Cowan Pottery Studio, which was located in Lakewood/Rocky River in the early 1920s. Mainly, though, their "art collection" featured the decorative poster prints that many couples initially choose to adorn their interiors.

That was until August of 2018, when they attended the Art on the Green festival in Hudson. They were both immediately drawn



FACING PAGE: Douglas Max Utter, Rat Lady, 2018, was exhibited at HEDGE Gallery in *Falling from the Sky of Now*. ABOVE: Two works of Eric Rippert, painted in 2019 and exhibited in *The Man Whose Head Expanded*, at BAYarts. LEFT: Things I will Keep. RIGHT: My Kind of Soldier.

to the works displayed in Rob Crombie's booth. Smitten with his Van Gogh-inspired paintings of Southern France, the Nowaks officially bought their first original painting: Sunrise in Provence. They paid in installments and took possession that October.

Soon after Art on the Green, friends told them about Third Fridays at the 78th Street Studios. To celebrate Shelley's birthday, they went to check it out on September 21. They had no idea the studios or the monthly event existed, but after exploring all of the galleries, inhaling the oil-paint scent in the air, talking with the artists, and feeling intoxicated by the creative energy, they "were hooked," she says. They didn't buy anything that night but quickly became regulars.

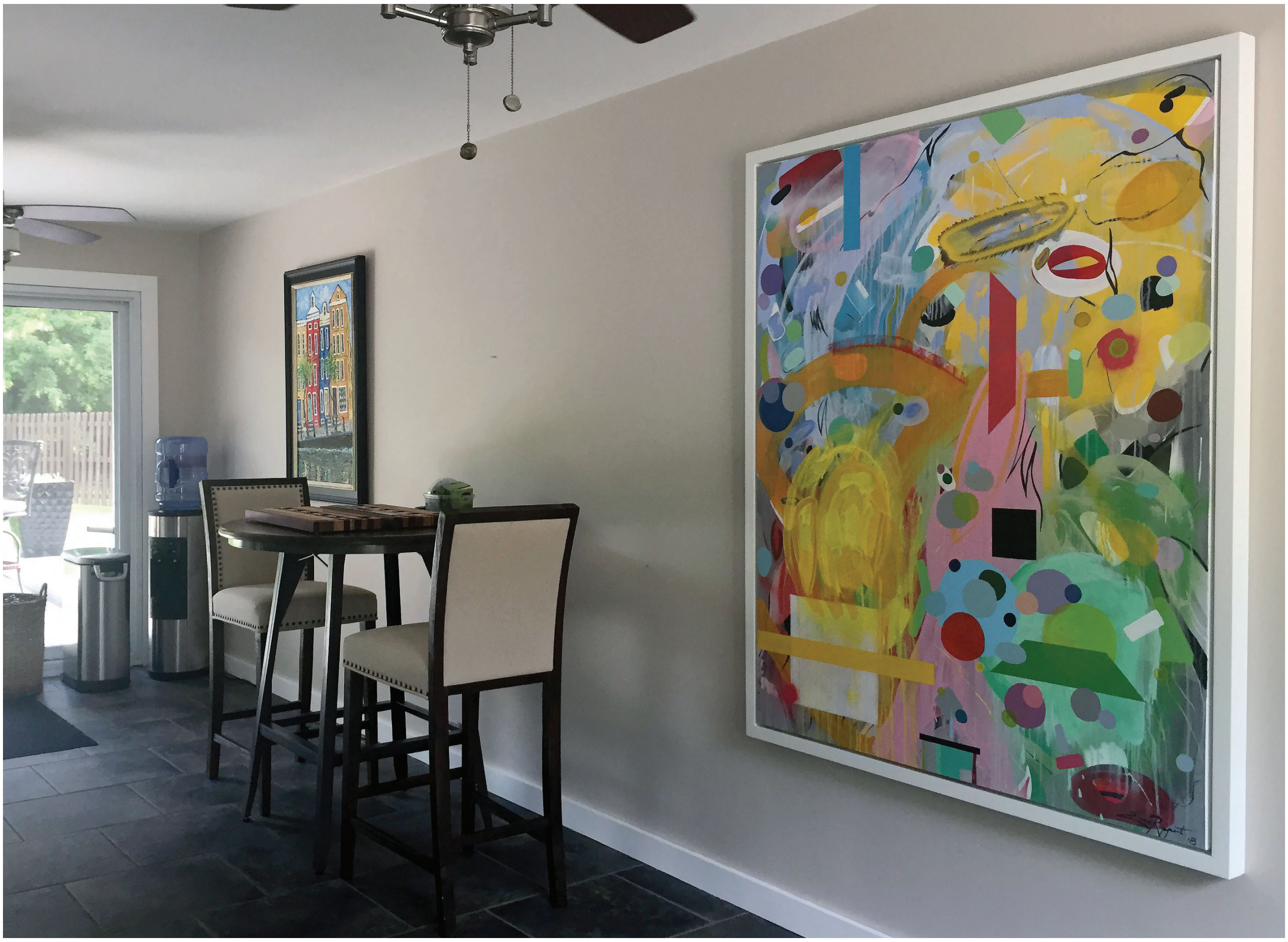
"On that very first Third Friday, we fell in love with an Eric Rippert painting that we just could not get out of our minds," she informs. They took home a large business card printed with that painting, Everybody Thinks I'm A Raincloud (When I'm Not Looking), and hung it on their wall to see how it would look. The verdict? Amazing.

"We ended up going to a Watch it Wednesday program a month later that was a little bit smaller scale and hung out with Eric and got to know the kind, intelligent, passionate person behind his work, and it only made us love the painting more."

They started communicating with him, eventually set up a payment plan, and took possession of the work in May 2019. Today, they own 23 paintings displayed in just about every room of their museum, er, home.

"Little by little, we gained relationships with all of those artists and purchased art from them," Shelley says. "In our house it's like being surrounded by friends, because everywhere we look is someone we care deeply about."

Matt credits his partner with turning him onto art in the first place by introducing him to the Cleveland Museum of Art. As a somewhat introverted kid growing up on a farm in Elyria, driving tractors or working different jobs in the summer, he didn't have much exposure to art. "Where's this been all my life?" he says, gleefully recalling his first trip to the Armor Court and nearby galleries. "We have Picassos. We have a Monet. I'm three feet away from a Van Gogh?"



Installation of two paintings: Left, background: Rob Crombie, Sunday in Amsterdam, 2017. Right, foreground: Eric Rippert, Everyone Thinks I'm a Raincloud (When I'm Not Looking), 2018, exhibited in CAN Triennial.

Prior to visiting 78th Street Studios, Matt explains, despite a long-held dream to own real art and support local artists, neither one of the Nowaks was sure how to go about it or where to even find it until they started attending local art shows. "It just felt like real art was unobtainable," he says.

"It seemed like maybe it was too expensive and would be thousands and thousands of dollars," Shelley adds.

Used to paying $70 for a framed, store-bought poster print, Matt remembers thinking "What are we doing here?" when they bought the Crombie painting.

"But then we were like, 'Let's just do it. Let's splurge. Let's get an original art work!'" He continues: "At first you might be a little sticker-shocked, but then we woke up to it. There's just a complete difference in the depth of color and richness and knowing the artist, and it just feels more alive in your home, a greater energy that you always enjoy, instead of a poster that you don't even notice after a while."

Those early morning smiles upon seeing a painting, those feelings of friendship and personal connection to the artist, that satisfaction or owning a piece with substance and soul are the things that led to the couple exhibiting twenty-plus paintings in their home.

Though they've made a few impulsive purchases, every one of them has been worth it. Shelley confirms: "Whether it was a good idea at the time, I don't regret any of them. We always see beyond the painting to our friend who painted it and all the fond memories we associate with it."

Another artist friend, Dawn Tekler, whose encaustic wax paintings hang in the Nowaks' living room, says it's a mutual experience: "Shelley and Matt collect people's art that they like, and the friendship that they've built on that piece of artwork is a very powerful thing. I am very thankful that they have come into my life."

Their hard but joyously earned advice for reluctant collectors? Go to the art shows and galleries and, if you see something you really love, communicate with the artists. They understand.

"For people who might be intimidated, between the two of us, we work four jobs, so we make things like art and travel a priority with our finances," Shelley says. "If you fall in love with something but don't have $2,500 right there to spend, the artists have

Installation view of Wendy Higbee-Carando (Arles, France), Les Cypress Indécis, 2018.

Shelley and Matt Nowak, hiking with their dog.

always been willing to allow us to make payments, and that's always made owning original artworks very attainable."

"They budget their money really well," affirms friend Dave Crider, who the Nowaks commissioned to craft an ambrosia maple/Azuria® glass coffee table for their living room. "It takes me seven or eight weeks to complete a piece, so I usually allow my customers to pay me a little bit at a time until it's finished."

The rewards and benefits have proven priceless for the Nowaks, especially during the early days of significant uncertainty for two first responders during the current COVID-19 pandemic.

"We appreciate the way that art heals us spiritually, especially in the darkness of our jobs," Shelley reveals. "It's like the yin and yang with the job, the balance that it brings into our lives. You can't put a price tag on what it's done for us."

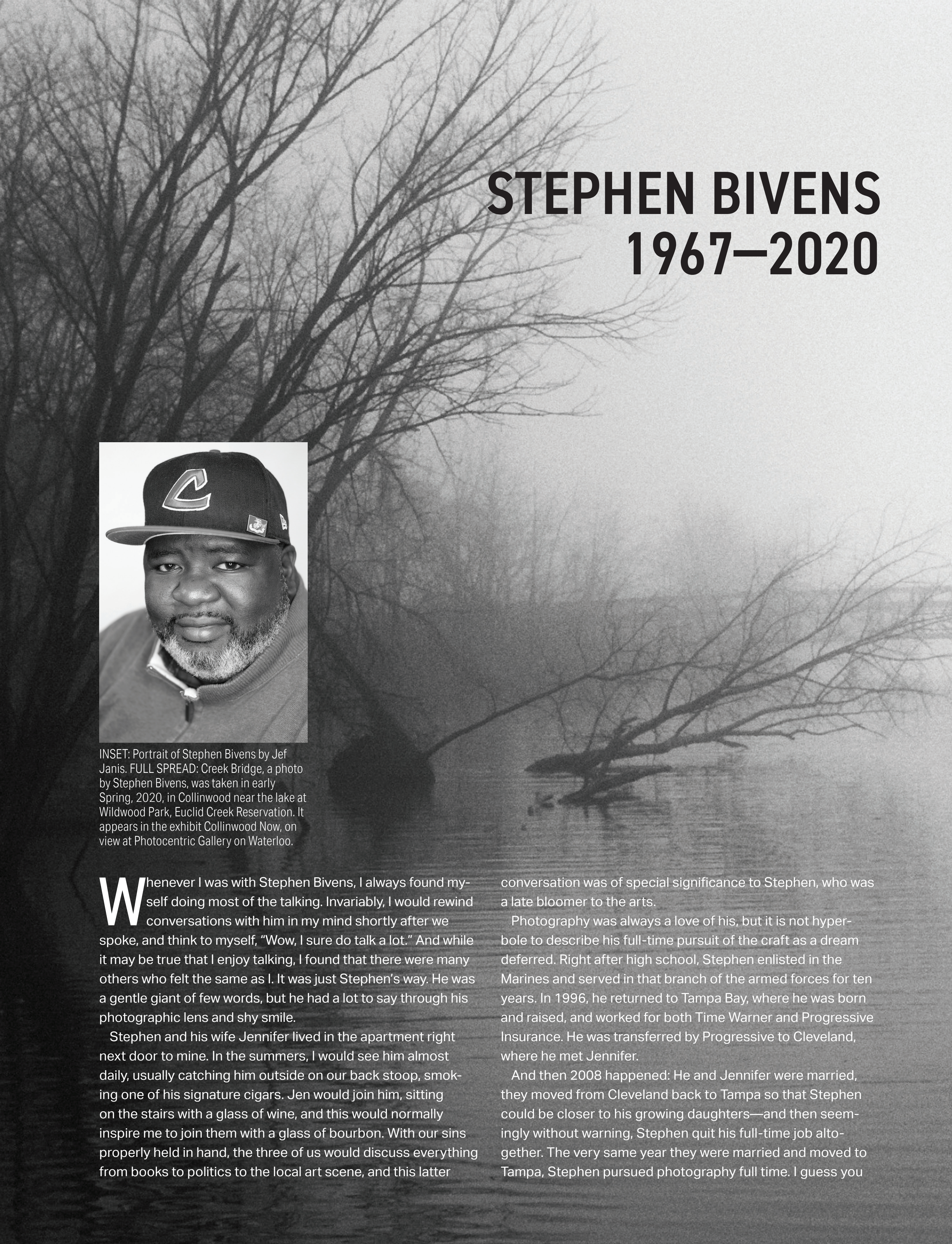
"It's nice when you get home from that shift, and you need to defuse because it's still in your mind," Matt adds. "But you feel like you can just look around and relax and be yourself again. It's almost like walking through an art museum."

As they stroll through the Nowak Museum, they treasure reflecting upon several paintings by Wendy Higbee Carando, an artist friend of Crombie who works in Southern France; four photographs by Cleveland photographer Greg Murray; a print collage by Cleveland artist Randy Maxin; five pieces by local ceramic artist Suki; one print by Nat Reed from one of their favorite vacation spots, Palm Springs, California; and paintings by local artists Hilary Gent, Kat Francis and Doug Utter, including his portrait of Shelley wearing a face mask that he did after seeing a photo of her.

In addition to loving and enjoying their art collection together, the Nowaks feel a serious responsibility to care for each piece in their collection.

"Yes, you own it, but you become the stewards of someone's work," Shelley concludes. "We respect and cherish these pieces and are honored to be their caretakers. We have on our walls a piece of the artist's soul. It makes us feel very connected to each of them on an even deeper level."

STEPHEN BIVENS
1967—2020



INSET: Portrait of Stephen Bivens by Jef Janis. FULL SPREAD: Creek Bridge, a photo by Stephen Bivens, was taken in early Spring, 2020, in Collinwood near the lake at Wildwood Park, Euclid Creek Reservation. It appears in the exhibit Collinwood Now, on view at Photocentric Gallery on Waterloo.

Whenever I was with Stephen Bivens, I always found myself doing most of the talking. Invariably, I would rewind conversations with him in my mind shortly after we spoke, and think to myself, “Wow, I sure do talk a lot.” And while it may be true that I enjoy talking, I found that there were many others who felt the same as I. It was just Stephen’s way. He was a gentle giant of few words, but he had a lot to say through his photographic lens and shy smile.

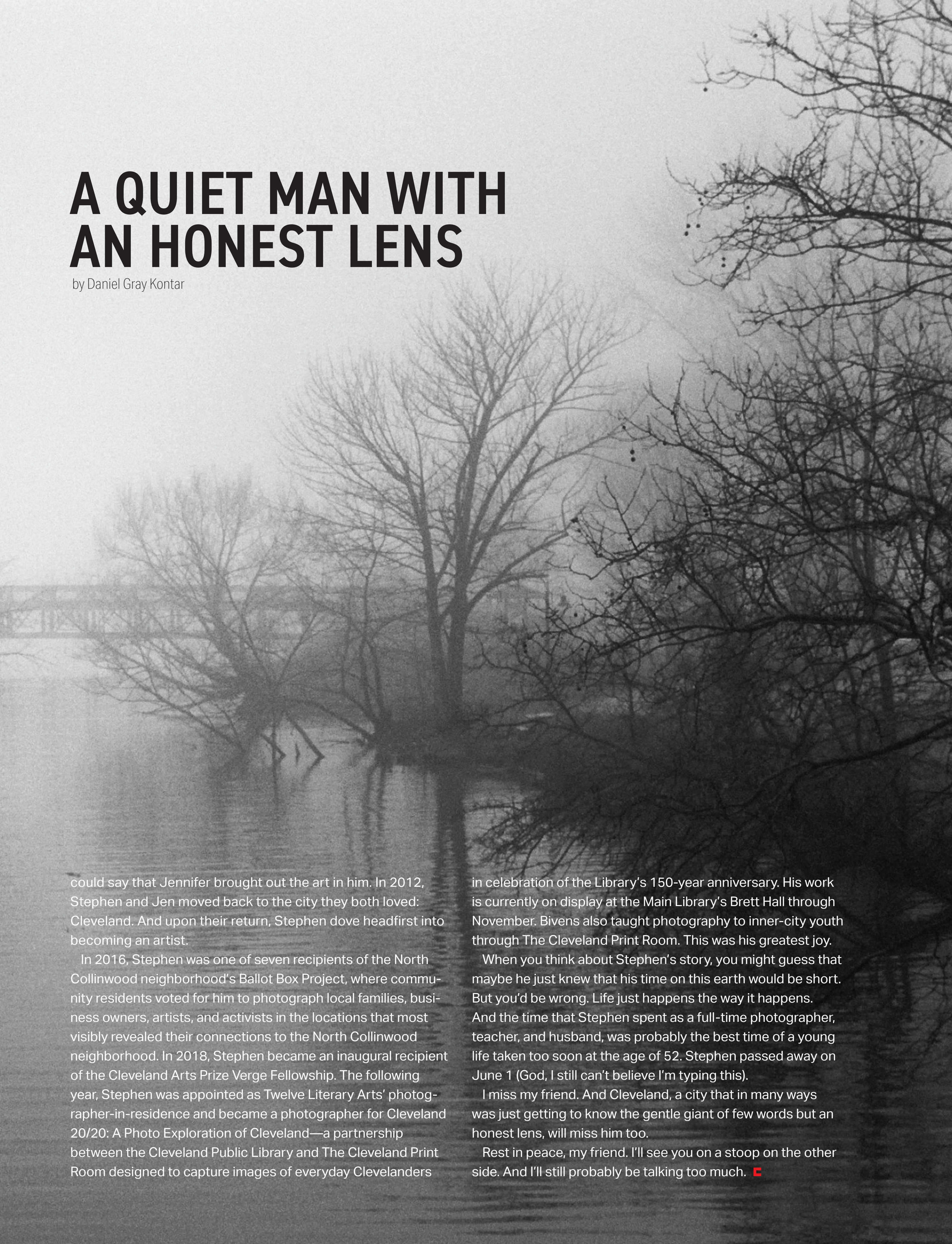
Stephen and his wife Jennifer lived in the apartment right next door to mine. In the summers, I would see him almost daily, usually catching him outside on our back stoop, smoking one of his signature cigars. Jen would join him, sitting on the stairs with a glass of wine, and this would normally inspire me to join them with a glass of bourbon. With our sins properly held in hand, the three of us would discuss everything from books to politics to the local art scene, and this latter conversation was of special significance to Stephen, who was a late bloomer to the arts.

Photography was always a love of his, but it is not hyperbole to describe his full-time pursuit of the craft as a dream deferred. Right after high school, Stephen enlisted in the Marines and served in that branch of the armed forces for ten years. In 1996, he returned to Tampa Bay, where he was born and raised, and worked for both Time Warner and Progressive Insurance. He was transferred by Progressive to Cleveland, where he met Jennifer.

And then 2008 happened: He and Jennifer were married, they moved from Cleveland back to Tampa so that Stephen could be closer to his growing daughters—and then seemingly without warning, Stephen quit his full-time job altogether. The very same year they were married and moved to Tampa, Stephen pursued photography full time. I guess you

A QUIET MAN WITH AN HONEST LENS

by Daniel Gray Kontar



could say that Jennifer brought out the art in him. In 2012, Stephen and Jen moved back to the city they both loved: Cleveland. And upon their return, Stephen dove headfirst into becoming an artist.

In 2016, Stephen was one of seven recipients of the North Collinwood neighborhood's Ballot Box Project, where community residents voted for him to photograph local families, business owners, artists, and activists in the locations that most visibly revealed their connections to the North Collinwood neighborhood. In 2018, Stephen became an inaugural recipient of the Cleveland Arts Prize Verge Fellowship. The following year, Stephen was appointed as Twelve Literary Arts' photographer-in-residence and became a photographer for Cleveland 20/20: A Photo Exploration of Cleveland—a partnership between the Cleveland Public Library and The Cleveland Print Room designed to capture images of everyday Clevelanders in celebration of the Library's 150-year anniversary. His work is currently on display at the Main Library's Brett Hall through November. Bivens also taught photography to inner-city youth through The Cleveland Print Room. This was his greatest joy.

When you think about Stephen's story, you might guess that maybe he just knew that his time on this earth would be short. But you'd be wrong. Life just happens the way it happens. And the time that Stephen spent as a full-time photographer, teacher, and husband, was probably the best time of a young life taken too soon at the age of 52. Stephen passed away on June 1 (God, I still can't believe I'm typing this).

I miss my friend. And Cleveland, a city that in many ways was just getting to know the gentle giant of few words but an honest lens, will miss him too.

Rest in peace, my friend. I'll see you on a stoop on the other side. And I'll still probably be talking too much.

ERYKAH TOWNSEND'S LIFE INSIDE AND OUTSIDE THE DIRTY BUBBLE

by jimi izrael

Erykah Townsend (E.T.) is the multimedia painter, sculptor, photographer, conceptual artist your mother warned you about. She's shown work at the Reinberger Gallery and Newsense Gallery in Cleveland. A recent graduate of the Cleveland Institute of Art, she was the first Cleveland student to be awarded CIA's annual full scholarship. Her works are delightful: powerful in the depth of their whimsy, belying pointed, sharp commentary and critique of The Machine. We sat down to talk about the scholarship, Black misery, and Mr. Rogers.

JIMI: E. T.! Where are you from?

ERYKAH: I'm from Cleveland, Ohio, but we moved a lot around Cleveland. So I would say Garfield Heights.

JIMI: When did you discover ... What was the first time you saw some work of art that just made your heart flutter?

ERYKAH: In preschool. It was an assignment where we had to copy an illustration of a book and I did Dr. Seuss. And then that's when I found out how I'm a go-getter because I remember we only had to do one illustration, but I did a whole bunch, I don't know. I was obsessed with Dr. Seuss books when I was little. And that's when I first started getting into art or liking illustrations.

JIMI: How did your family react when you started first to express a passion for drawing?

ERYKAH: Well, I was kind of like a prodigy because I feel like I was in a generation where computers were more accessible for middle and lower class. When I was eight and seven, I was making animations on the computer. Like, the thing they teach the first class of animation, The Bouncing Ball—I learned how to do that when I was seven on Microsoft Paint using Microsoft Movie Maker. So, that's when my mother took me to Cleveland School of the Arts auditions and I got in.

JIMI: Not for nothing, you got a full ride to CIA.

ERYKAH: Yeah. In high school at the Cleveland School of the Arts, I did a "Twenty-Seven Club" remake where I got my peers and dressed them up as different people that died when they were 27, like Kurt Cobain and jimi Hendricks and stuff? So, I had a lot of good photography. And then I heard that the [Cleveland Institute of Art] was picking a Cleveland student to get the full ride. So, I just had to apply.

JIMI: Okay. What'd your dad say when you told him?

ERYKAH: He was happy too. And they were like ... it was like second page on the newspaper. So, they bought the newspaper and everything. But I don't ... I just always felt like it was, I mean, I liked the support but I still feel like it was fake to me.

JIMI: What year in college did you start investigating multimedia?

ERYKAH: Probably my freshman year. We have a design class, we have a charrette class, it's multiple things going on and that's when you can learn what you want to go into. I came in there wanting to do photography, but then I met Petra Soesemann and Christian Wulffen.

Soesemann teaches design and Wulffen teaches drawing. And they were, like, the teachers that made me, because even in the art world, there are traditions, and there were the teachers that was like, "you can do-whatever you want" type of teachers. I wasn't that great at drawing figures. But when I got into Wulffen's class, he celebrated my drawings over others because they [other students] were so into making this perfect still-life. That's when I started believing in myself and things. And then that's when I wanted to go into painting instead of photography.

JIMI: What is your approach to painting versus photography?

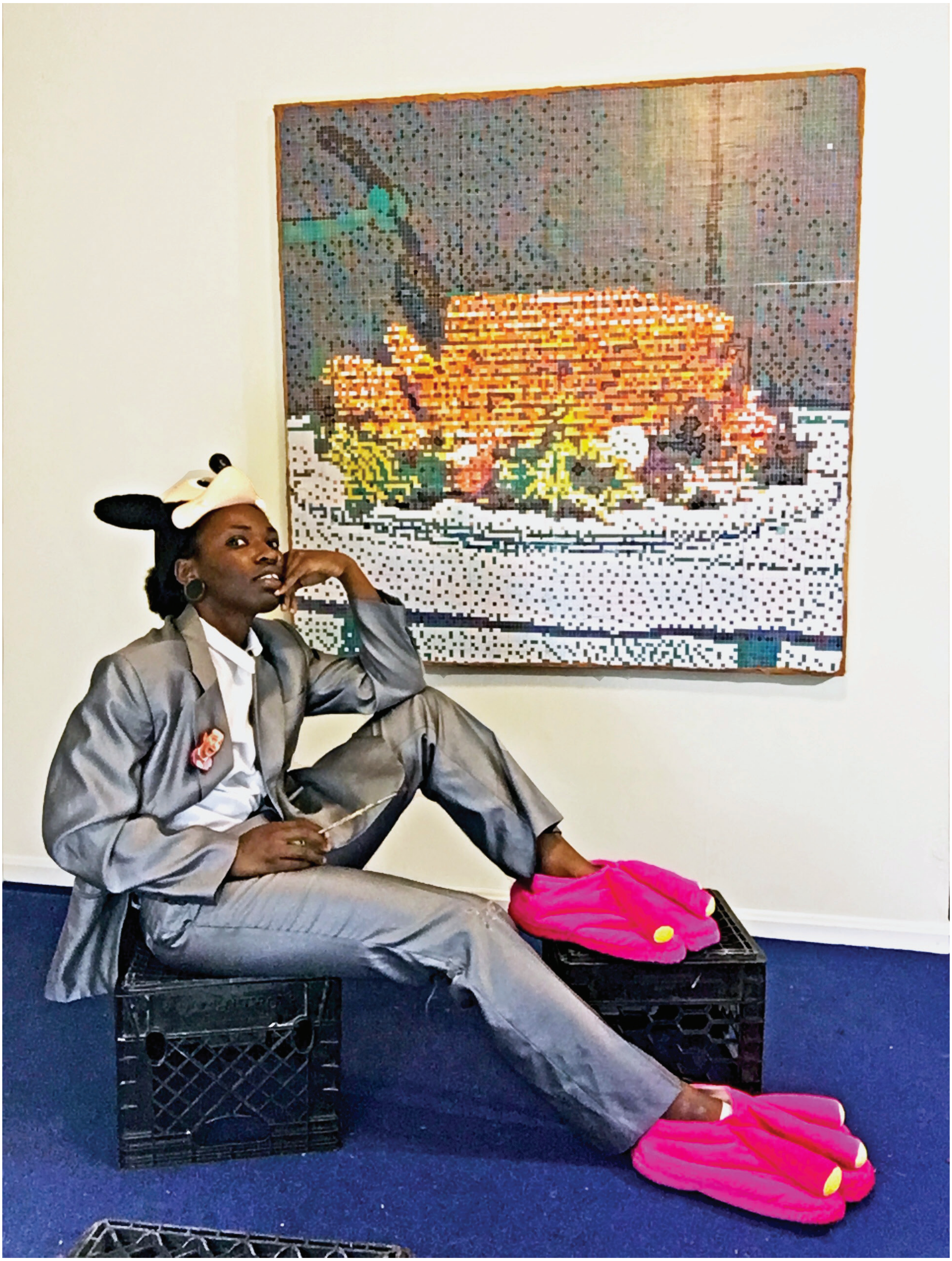
ERYKAH: Well, my paintings, I don't even consider them… I mean they're still paintings, but since we were in a contemporary era, my work is more like, it has sculptural elements too. But when it comes to photography, I'm more like thinking of creating a world kind of inspired by stuff like Pee-wee's Playhouse. And I don't know, I just think photography is completely differ-ent because it's reality, but also not. With the power of Photoshop, you can bring it into the world of visual arts. But once you photograph it, it's complete, that probably sounds crazy.

JIMI: And are you exploring personal themes through these pop culture avatars?

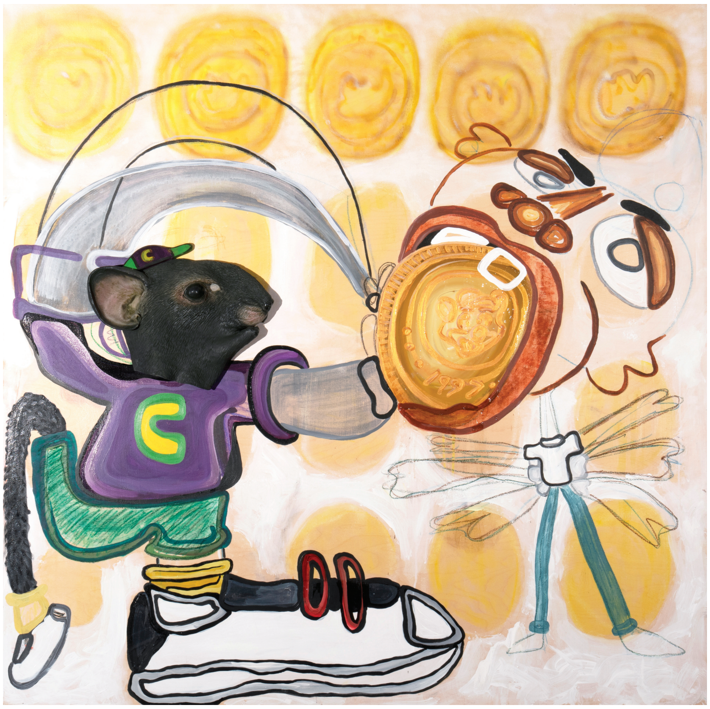
ERYKAH: Yeah, I choose it because it can be something that can be conceptual where if somebody else approaches, they can have a completely different idea because of how accessible pop culture is and different relationships people have with it. And then I also use it as an allegory, even though it can be subliminal from my own story.

So like with Mr. Rogers, yeah—he was just somebody … it was like, a morning routine of this show coming on and it was so relaxing, even though it was kind of boring. It was still, I don't know, it just still made you feel good. So I also wanted, since it's a point-of-living piece, I just wanted it to represent how he's still here, like, far away. It's the representation of him being here, but when you get closer to the piece, he's disappearing.

JIMI: I've had a lot of friends go to CIA and they find themselves, they find the Black aesthetic kind of gets washed away or



Artist Erykah Townsend in a self-portrait inspired by a Lizzie Himmel photo of Jean-Michel Basquiat that appeared on the cover of *New York Times* Magazine in 1985.



Erykah Townsend, Token, 5 X 5 feet, 2018

they find themselves struggling to come to some kind of place with the Black aesthetic, within this "White Institution," because it's fairly multicultural. But did you have those kinds of struggles? Oh, you're laughing.

ERYKAH: Yeah, I was a rebel.

JIMI: What do you mean?

ERYKAH: I was basically considered like the crazy Black girl there in the painting department. And I was doing things where, I was a person where if I seen something, I would get mad and say it instead of like talking to my peers afterwards.

JIMI: Give me an example.

ERYKAH: One time my teacher, we had this, like a crit. I was a junior, but I was in a senior class. We was critiquing with the sophomores and they had a choice if they didn't want to come into our crit or not. And they were all sitting at the table. And when it was my turn to critique, my teacher only went to the Black student and asked him to come. And I knew he only went to him because he was Black and not because of him just being someone that he would think I would want at my crit. And then I called it out and he was like, Oh, you don't think I picked him be-cause he was Black, blah, blah, blah.

JIMI: So was he pandering or was that accommodation? I mean, do you feel pandered to or do you feel like he was just trying to accommodate you? Because, I mean, a lot of times White people don't know what to do with the Black aesthetic. So maybe he was trying to give you somebody that he thought, devil's advocate by the way, that he thought…

ERYKAH: I have this figured, I understand it, but also, I find it weird that they think we're like, all Black students are the same though. Because why are you just bringing him? Because he's Black. He can have different ideas than me. He can be, our world can be completely different.

JIMI: Mm-hmm.

ERYKAH: So that's what frustrated me.

JIMI: What kinds of things did you explore at CIA, and how was that received?

ERYKAH: So when I first started out, I was making cool caricatures of myself. And it's like my caricatures were just fun illustrations for myself. And yeah, I exaggerated the features because that's what caricatures do. And then when I was making them, [teachers] were relating them to Black Sambo. And I find that crazy, because I'm like, why?

Because when you're in art school and you're listening to your professor, you're like, Oh, okay, Black Sambo, I get it. So that's when I started making real Black Sambo illustrations and things. And that's when I went down the route of making work that I didn't really want to make. I was making really dark humor, oppressed work.

JIMI: So why did you feel compelled to do that?

ERYKAH: I made a piece called, It's the Dirty Bubble—it was just a villain from the SpongeBob SquarePants cartoon, but subliminally it represents… I call it the "Black Artist Bubble" where they try to put all the Black students at my college into a bubble and make us make the same type of work. They treated us all the same. Literally, in a crit, they would only recommend us Black artists, not saying that's bad, but it's like, "why?"

JIMI: They would only give you as reference points, other Black people, as opposed to try to encourage you to explore?

ERYKAH: You can paint something that looked like a Vincent Van Gogh painting.

JIMI: Mm-hmm (affirmative).

ERYKAH: And then it would still be like, "Oh, look at this black artist." (laughs)

JIMI: (art teacher voice) "Yeah, you know what you should see? You should look at Basquiat." (laughs)

ERYKAH: I made a painting of Pennywise the clown. Do you know the clown?

JIMI: Pennywise.

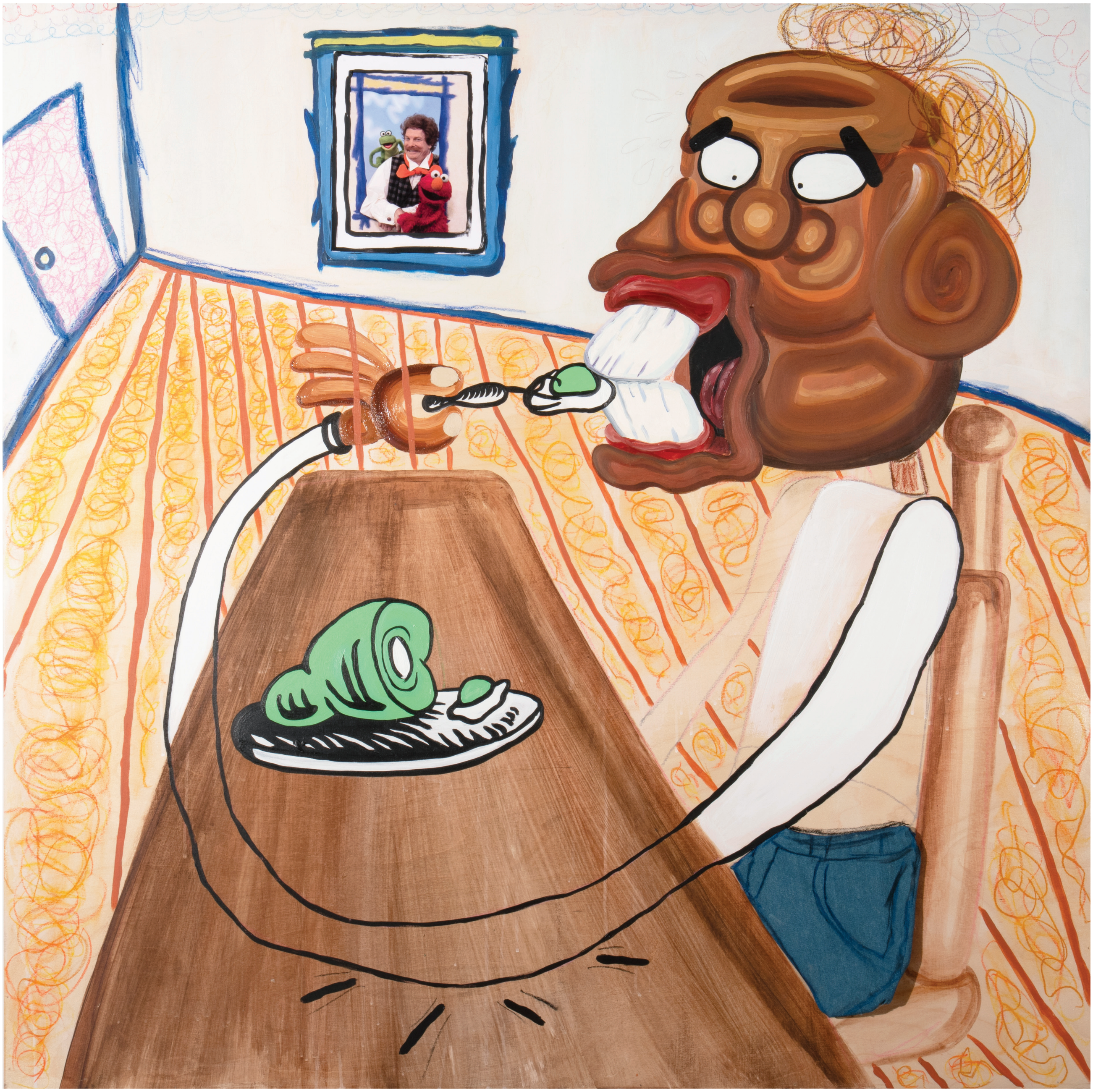
ERYKAH: Yeah, the newer version?

JIMI: (perturbed) I'm not 102 years old.

ERYKAH: Some people don't know the newer version…

JIMI: I got cable, man! (laughs)

ERYKAH: I had a crit and then the teacher was literally forcing me to talk about the Black experience. So what is the comparison of this to the Black experience? I'm like, this is just a clown—what are you talking about? They only want you to talk about negative things within the Black community. And that's what also pissed me off.



Erykah Townsend, A.R.F.I.D., 5 X 5 Feet, 2018

JIMI: I have cut off my relationships with like a lot of media entities, because they only want you to come on and talk about Black misery. And White people only—it seems to me sometimes, even in our arts, in our lives … it's like, only our absolute misery registers with White people.

ERYKAH: Yeah, I made a painting about that also. It's called Token and it's my caricature getting forced by Chuckie Cheese, him forcing a token into my mouth.

JIMI: What's next for you now that you graduated?

ERYKAH: I just want to relax a little bit now and just be a studio artist. And then most art grad school wants you to take like a year or two off because they feel like when you straight out of undergrad, you don't know your own style yet. And that's why it sucks when some people go straight to grad school because like they didn't have this break to actually think. So, yeah, I'm just taking a little break.

FALL 2020 EVENTS

by Anastasia Pantsios

Due to the COVID-19 crisis, many art events planned for fall 2020 have been cancelled outright, or moved to virtual platforms. The listings are based on announcements by each presenting organization, at press-time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the *CAN Weekly* e-newsletter for the most up-to-date information. To subscribe to the free *CAN Weekly,* visit CANjournal.org and look for the “Join Our Email List” button on the right side of your screen.

CONTINUING EVENTS

ONGOING

Free art classes for seniors every Tuesday and Thursday evening 6-8 pm

EDWARD E. PARKER MUSEUM OF ART

ONGOING

Our Lives Matter mural by Robin Robinson and Gary Williams in augmented reality/outdoors

THE SCULPTURE CENTER/CUYAHOGA COUNTY COURTHOUSE

ONGOING

Art in our Midst: curated, self-guided outdoor sculpture tours in Cleveland, Columbus, Toledo and Cincinnati

THE SCULPTURE CENTER

THROUGH SEPTEMBER 12

COLORFORMS: John Saile and Rebekah Wilhelm

818 STUDIOS

THROUGH SEPTEMBER 18

Oppositions: The Secessionist vs. The Cleveland Society of Artists

ARTNEO

THROUGH SEPTEMBER 30

Local Established Artist-in-Residence Summer 2020

Kasumi / Cleveland: Experimental films, VJ, Motion graphics

Mark Schatz / Kent: Sculpture, Installation, Photography

ZYGOTE PRESS

THROUGH OCTOBER 2

Katy Richards: See Myself Something Different

HEDGE GALLERY

THROUGH OCTOBER 10

Ilse Bing: Queen of the Leica

CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 23

ReTooled: Highlights from the Hechinger Collection; Industry, Invention and Progress; Approaching the Shift: Drawings by Judith Brandon

CANTON MUSEUM OF ART

THROUGH OCTOBER 25

Stories: BIPOC Artists from the CMA Collection

CANTON MUSEUM OF ART

THROUGH OCTOBER 30

Printmaking Expedition Project / Summer Showcase

ZYGOTE PRESS AT METROHEALTH MAIN CAMPUS

THROUGH NOVEMBER 29

A Graphic Revolution: Prints and Drawings in Latin America

CLEVELAND MUSEUM OF ART

THROUGH NOVEMBER 29

Ana Mendieta: Ochún

CLEVELAND MUSEUM OF ART

4

Walk All Over Waterloo

6-9 pm

WATERLOO ARTS DISTRICT

4

All That Remains: Samantha Bias

Free public reception September 4

Through November 7

LISSAUER GALLERY @ SHAKER HISTORICAL SOCIETY

4

Michael Loderstedt: Memoir

Artist Michael Loderstedt returns to his Outer Banks hometown of Emerald Isle with a notebook and a film camera to create a memoir of the 1970s development of an unspoiled barrier island. It's a love story of sorts to family difficulties, the enduring power of the natural environment, and the will to become an artist. Traditional silver gelatin prints, objects, and text create this installation about a landscape often frequented, but barely understood. Presented in conjunction with the recently published book The Yellowhammer's Cross.

Reception 5-7 pm September 4

Gallery attendance is limited to 8 people for proper social distancing. Viewers are expected to wear masks in the gallery.

Through September 26

PHOTOCENTRIC

11

Walkabout Tremont (tentative)

6-10 pm

TREMONT

11

Visionaries

Through October 14

VALLEY ART CENTER

12

Women Picturing Cleveland

Opening noon-4 pm September 12

Through October 3

WORTHINGTON YARDS

12

The Shape of Sculpture: Recent Cranbrook Graduates

Through November 7

THE SCULPTURE CENTER

18

ONE and (Human) Landscapes

Through January 3, 2021

TRANFORMER STATION

18

Third Friday

6-9 pm

78TH STREET STUDIOS

19

Rooted: Honey Pierre

DEEP ROOTS ART EXPERIENCE

19

An altered version of the Artist Inventory Challenge

ARTHOUSE

25

Bridges and Barriers

A dynamic photography invitational that explores what brings us together or keeps us apart. Curated by the AAWR exhibition committee and featuring the youth artists of Shooting Without Bullets

Virtual Zoom Opening Reception

Through November 14

ARTISTS ARCHIVES OF THE WESTERN RESERVE

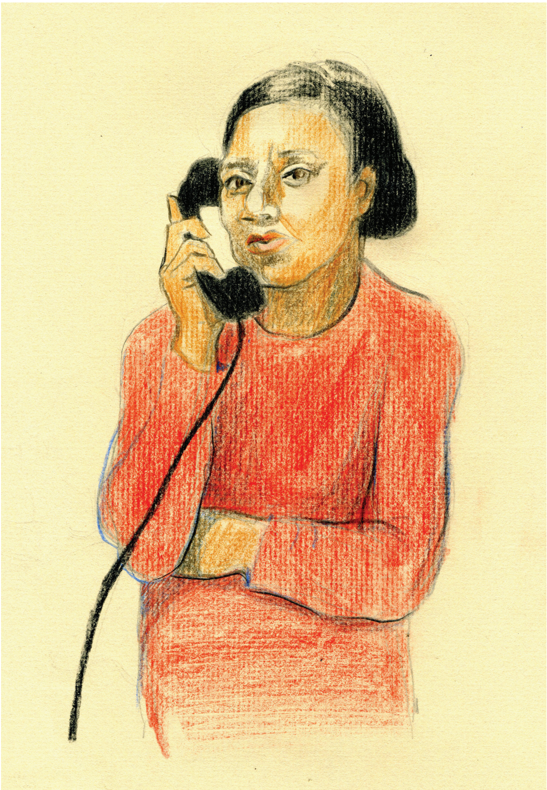


Illustration by Gene Epstein, of Artist Books Cleveland. For more information about her collaborative project, see page 30.

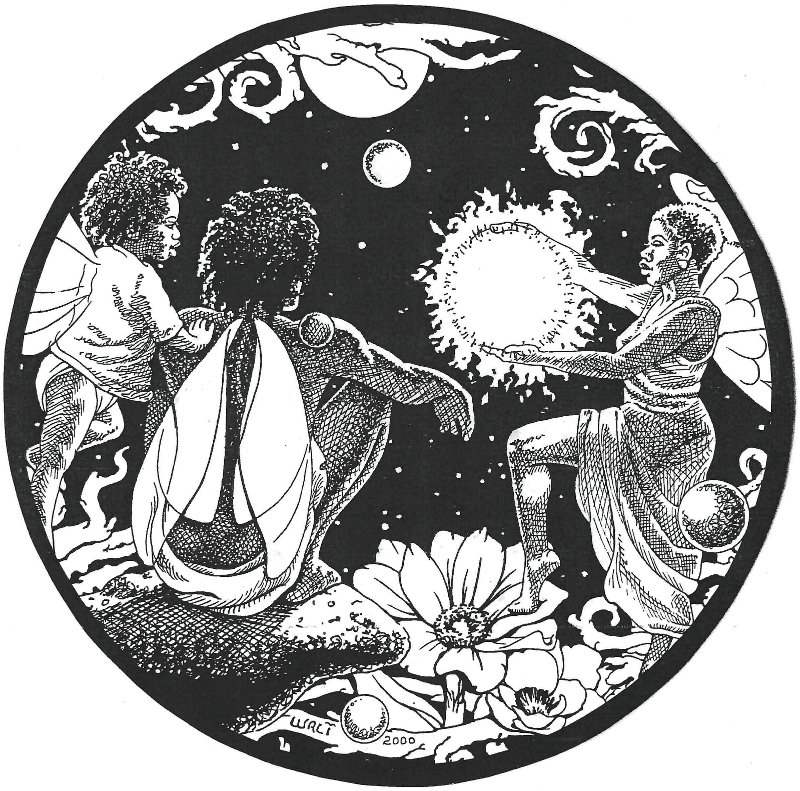


Illustration by the late Walt "Wali" Neil. See Gwendolyn Garth's reflection on his life on page 24.

OCTOBER

Art Bites—Art in Context: Bridges and Barriers Panel Discussion

OCTOBER 2020: DATE TBA ON ZOOM

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1

Exhibition: Make Ready for the Revolution!

Letterpress Online Exhibition via MidAmerica Print Conference (MAPC)

Curators: Wendy Partridge, Erin Adair and Bob Kelemen

Through November 13

ZYGOTE PRESS

1

Antwoine Washington (Cleveland, Ohio)

Visual Artist / Drawing

2020 AIR Emerging/Local Artist in Residence

Through October 30

ZYGOTE PRESS

2

Walk All Over Waterloo

6-9 pm

WATERLOO ARTS DISTRICT

2

Laura Ruth Bidwell: Solo exhibition of photographs and artists books

Reception 5-7 pm

Gallery attendance is limited to 8 people for proper social distancing. Viewers are expected to wear masks in the gallery.

Through November 14

PHOTOCENTRIC

4

Daniel Ferlan: 20 Years. Thomas Arlen Wagner, curator; Wynter Whiteside, co-curator

Reception 3-5 pm

Through November 1

MANSFIELD ARTS CENTER

9

Walkabout Tremont (tentative)

6-10 pm

TREMONT

9

Rebecca Cross: Ephemera

Socially distanced opening 5-8 pm

Through November 13

BAYARTS

9

No(where): curator Matthew Rowe

Reception: 6-8pm

Curator Talk: 6:30pm

Through October 31

ZYGOTE PRESS

10

DUO

Extended hours noon-4 pm October 10

Through November 21

WORTHINGTON YARDS

16

Third Friday

6-9 pm

78TH STREET STUDIOS

16

Scott Kraynak: Minutiae of Humanity Shall Overcome the Beast

Reception 5-8 pm

By appointment through December 18

GALLERY+

16

Sarah Curry: Underestimated

Through December 4

HEDGE GALLERY

19

The Anthony Bartholomew artist residency

Kent State post-graduate residency: Zachary Clifford

Through November 2

ZYGOTE PRESS

25

Bruce Davidson: Brooklyn Gang

CLEVELAND MUSEUM OF ART

Plastic Fire, an art hat design by Ron Shelton, for the High Art Fridays HAF Connects project. For more information, go to page 26.

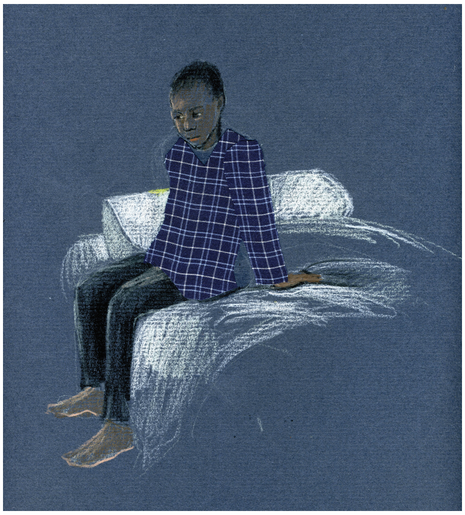


Illustration by Gene Epstein.

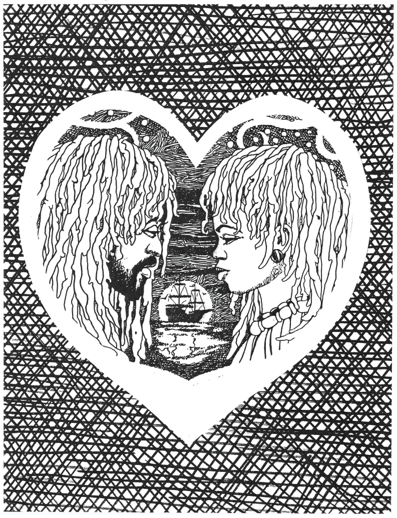


Illustration by Walt "Wali" Neil.

Art Bites—Art in Context: SEEN & HEARD: Virtual Artists Talks

Featuring the artists from About Body|About Face. Join leading regional African American creators on Zoom as they discuss issues of representation and culture in their work

PART I NOVEMBER: DATE TBA ON ZOOM

PART II DECEMBER: DATE TBA ON ZOOM

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1

Second Careers: Two Tributaries in African Art

CLEVELAND MUSEUM OF ART

4

Art Bites, Art in Context: The Infamous Bridge Wars of 1836 with Judy MacKeigan

Join Metroparks historian Judy MacKeigan on Zoom as she shares a little-known part of Cleveland's past—the 1836 wars between the east and west banks of the Cuyahoga River. Program is FREE; however, please visit artistsarchives.org to register to receive the Zoom link.

6-7:30 pm on Zoom

ARTISTS ARCHIVES OF THE WESTERN RESERVE

6

Walk All Over Waterloo

6-9 pm

WATERLOO ARTS DISTRICT

6

49th Annual Juried Art Exhibit

Through December 16

VALLEY ART CENTER

13

Walkabout Tremont (tentative)

6-10 pm

TREMONT

18

Photocentric Holiday Sale

Small, affordably-priced works by many noted photographic artists from the region. See gallery website for details.

Through December 5

PHOTOCENTRIC

19

About Body | About Face

A small group show exploring the representation of African American bodies in culture, featuring regional creators from seenUNseen, AAWR's 2019 landmark exhibition of African American art

Virtual Reception November 19

Through January 16, 2021

ARTISTS ARCHIVES OF THE WESTERN RESERVE

19

Community Culture Night with Anna Arnold

7-8:30 pm

ART HOUSE

20

Third Friday

6-9 pm

78TH STREET STUDIOS

20

Aimee Lee and Sarah Rose Lejeune

Through January 16, 2021

THE SCULPTURE CENTER

22

Fashioning Identity: Mola Textiles of Panama

CLEVELAND MUSEUM OF ART

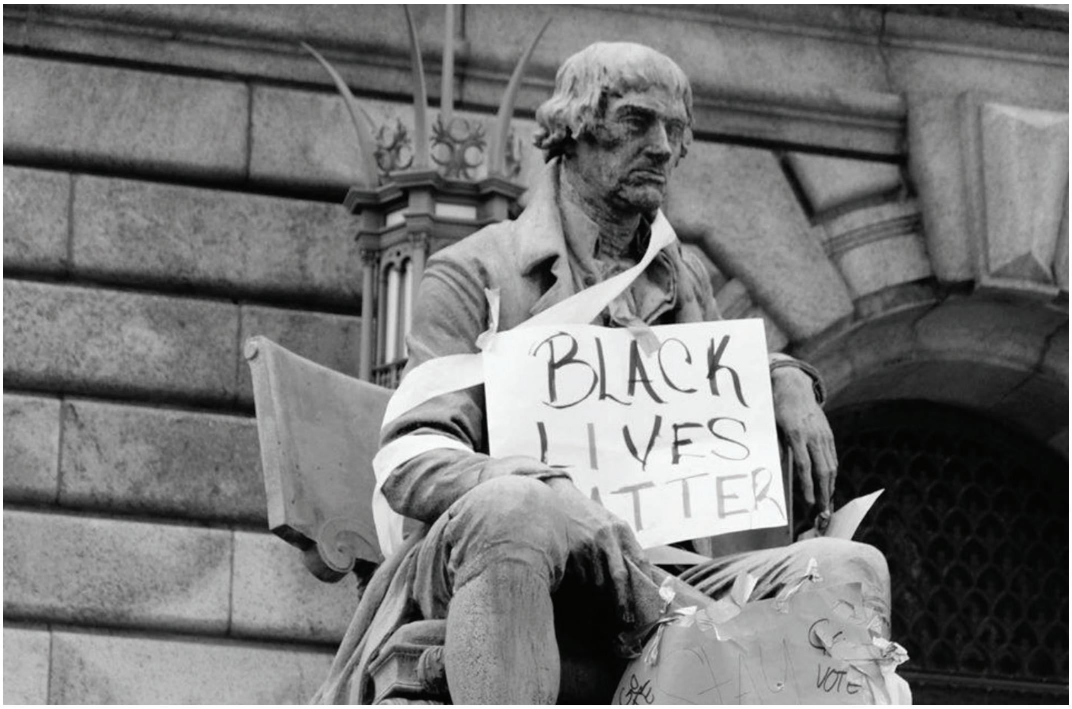


Photo by Bryan Clark, shot during Black Lives Matter protests in Cleveland, courtesy of Heights Arts.

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

216 gallery
401 Euclid Avenue, Suite 144
Cleveland, Ohio 44114
216gallery.com
773.590.6589

Abattoir Gallery
Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic
Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Aliberti Art Tile
3619 Walton Avenue
Cleveland, Ohio 44113
AlibertiArtTile.com
216.322.1097

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Arts Cleveland
1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
216.575.0331
artscleveland.org

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

The Art Gallery Willoughby
38721 Mentor Avenue, Suite 1
Willoughby, Ohio 44094
artgallerywilloughbyoh.com
440.946.8001

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the ArtCraft Building
2530-2570 Superior Avenue
Cleveland, Ohio 44114
facebook.com/
artistsoftheartcraft
#artistsoftheartcraft

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street,
Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

the artseen
5591 Liberty Avenue
Vermilion, Ohio 44089
theartseeengallery.com
theartseengallery@gmail.com
440.963.0611

Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
216.464.0898

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

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1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative
2731 Prospect Ave
Cleveland, Ohio 44115

Cain Park
14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery
1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

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The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Climb Cleveland Gallery
2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com

La Cosecha Galeria
5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Cuyahoga Valley Art Center
2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio
1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

Deep Roots Experience
7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

District Gallery
20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

Donna Marchetti Design
donnamarchettidesign.com

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
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East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Elevate Gallery
3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Framed Gallery
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Gallery +
78th Street Studios, #109
1305 West 80th Street
Cleveland, Ohio 44102
gallery-plus.com

Glass Bubble Project
2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Graffiti Heart
graffitiheart.org
440.781.4515

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

High Art Fridays
highartfridays.com

Howson/Streeter Galleries at Judson Park
1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Images Gallery
14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271

Kalman & Pabst Photo Group
3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collectons and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art/ The Art Palace
11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND studio
1939 West 25th Street, Ste 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Lorain County Community College Beth K. Stocker Art Gallery
Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
marianeilartproject.com
216.481.7722

Massillon Museum
121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art
University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Photocentric
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Cleveland, Ohio 44110
216.219.7568

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery
19046 Old Detroit Road
Rocky River, Ohio 44116
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Davidkingpainting.com

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WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

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